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थागार
वाराणसी-५
SHORT PLAYS
Utkarsh
लेनेवालेका
लौटानेकी

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A CRITICAL GUIDE
ON
MODERN SHORT PLAYS

क्र. 63

(*For B. A. & B. Sc. (Part II), General English*)

CONTAINING

General introduction to one-act play, Essential elements of drama, Dramactic devices, Origin and growth of the one-act play, Essential features of one-act play, Tragic, emotion, pathos, humour, wit and satire, various types of one-act play. Introduction to the author, Introduction to the play, Who is who in the play, Analysis of the play, Detailed summary of the play. Summary in Hindi, some memorable quotations. Critical appreciation. Questions and answers, **Some important university questions answered, General instructions to the students in English and Hindi, A list of important questions, Meanings of Difficult words in English and Hindi.**

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A Guide to the Study
OF
ONE-ACT PLAYS

INTRODUCTION

The short one-act play, like the short quickly read story, is one of the most popular forms of literary and theatrical entertainment for everyone. These art-forms, along with the brief lyric, the personal essay and short biography reflect the tastes and preferences of modern humanity who live in a world that has been made by science smaller and more compact. They were the *by-products of by-gone ages* when big thing like the epic and the epic like novel were enjoyed by people for whom life was leisurely and space almost unlimited. *They are today the major products* meant to interest men and women who have little time and less inclination for spacious indulgences and for whom time is money. The world is too much with us all and a very large part of our time is occupied in earning a living. We have always to be on the look for trams and buses, for sirens and factory whistles and the whirling of our existence hurries us on from one thing to another, scarcely premitting us to stand and stare at the things of the mind and spirit. Since literature reflects the realities of life in a given time, these art-forms of modern stories and play-lets represent the tastes and predicaments of people living in an age of machines and speedy progress on all fronts. The trend of this progress is physical, materialistic and worldy, and, the time left for cultural and spiritual interests is too brief for including in any other form of literature than that of the short one-act play and the brief soon-told tale.

Secondly, the one act play is of all forms the most democratic in its appeal and interest. It is the most satisfying entertainment for the common man the man in the street and in the mass. It just suits his pocket as much as his time. It is cheaper to produce ; it needs no elaborate stage-settings and next to no theatrial machinery. It can be got up and put on the boards and acted by few players in the quickest possible time in the most informal manner. It has no need of big

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theatres and costly machinery. In fact, it was thus that this form became popular in our century when amateurs and drama fans came together and started those organisations which have come to be known as the Little Theatres all over the West world.

Thirdly, there is nothing professional and commercial about either the writing, acting or producing of the one act plays. They need no experts and specialists and star-performers. There is no need of large audiences or rich patrons for their succes. In fact, the professional theatres are not favourably inclined towards these short plays since their box-office suffers heavily by their performance. It is interesting to note that the English theatres, for example, became wholly professional and commercial in the sixteenth century and no doubt many gains for itself, making it possible for a Marlowe and a Shakespeare to write and produce their great play. But the gain for the five-act full length play proved to be a loss for the short one-act play because these latter are not financially attractive for the professional theatres.

Fourthly the spread of education among the masses has given a fresh impetus to the popularity of the short play and tales. The Press offers to this growing reading public a wide variety of items and magzines and periodicals and broadcasting programmes include one-act plays among their literary menu. The publishing firms have taken up the publication of these play and their sales are reaching five to six figures a year. Apart, therefore, from their interest as acting plays, the short plays are also good reading matter. They are read as widely as they are acted.

These are some of the main reasons for popularity of short play in our own day. They are so in every language but it is in the English language that they have attained their most characteristic excellence.

A brief survey of British.

The history of short play is intimately bound up with the history of British drama. We need not go in for a detailed study of the origin of either of these. It is enough for us to note that drama as an acted story has been as popular as the story itself from very ancient time. The instinct to imitate, to make believe and to represent life is deep-seated and drama

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is an effort to give free play to this instinct. The child is an eternal and incorrigible actor and pretender and mankind has indulged in this pretence right from its childhood in the distant past.

It has been suggested that the one-act play is at least as old as the mysteries and miracles of the Middle Ages, if not as ancient as the fertility rites of primitive societies of prehistoric antiquity itself. There is nothing improbable in this. For centuries, however, the one-act plays have been a popular feature in the repertories of wandering players who took them from place to place and regaled the countryfolk with short farces and light comedies which did not materially differ from their successors of today. Folk drama, too had a place for such brief plays.

This state of affairs continued throughout the Middle Ages and the Renaissance of the sixteenth century in England. In the seventeeh century, however, drama received a deadly shock from the Puritans and the theatres were finally closed for a number of years. Even during the sixteenth century, and despite the brilliant achievement of its great poetic dramatists, Puritan sentiment was rising in a passionate hostility towards the play-houses and players and playwrights. This came to ahead in 1632 when William Prynne wrote his famous (or notorious) tirade against the theatres and actors of the day. This work, entitled *Histriomastix or the Scourge for Actors*, was effective in getting the theatres closed. Cromwell's rule suppressed the theatres and from that time onwards, for more than two hundred years, dramatic art in England virtually was dead. How else could it be when players were described by Puritans in the following words ?

"Stage-Players" (we are told) are sinful heathenish, lewd, ungodly spectacles and most pernicious corruptions, condemnsred in all ages as intolerable mischief to Churches, Republic—to the Manners, Minds and Souls of Men, and that the professions of play-Poets and Stage-Players are unlawful, infamous and misbeseeming Christians"

But the instinct for play could not be completely killed though it might be perverted by suppression. And this instinct manifested itself in several wars and was chiefly, as ever, responsible for the revival and popularity of short plays. The

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body of actors and playwrights, prevented from using public theatres, went underground, as it were, and began to express their taste for drama by getting up short plays in private houses and countryside resort. They kept the demand for plays satisfied by secret and superstitious devices and always found a ready welcome among the common folk all over the country. The drama had the same hold upon the public as it always has at all places and the closing of the theatres may be said to have encouraged ironically enough the growth and popularity of the drama, particularly through the short, one-act plays which were easy to be put up at quick notice almost anywhere and at any time.

In the next century, the eighteenth, the short play found itself in a more favourable environment. A number of burlesques and farces, some of them by men like Fielding, were produced and this host of light play lets kept the spirit of the drama alive throughout the century. The plays themselves were not good when compared with the one-act plays of today but that is not the point for us here. They are historically important though not artistically perfect. And the eighteenth century can boast of at least two great dramatists in Sheridan and Goldsmith whose plays stand as oasis in the desert of the dramatic literature of that age.

In the nineteenth century, short plays were commonly used as 'curtain-raisers'. That is to say, they were put on the boards in the intervals or at the beginning of the regular five-act plays to keep the gathering audience engaged. They had independent existence as art forms, but were introduced to keep the audience amused before the curtains went up for the regular plays. In some cases, these short plays were produced after the regular plays, if these did not run long enough for the entertainment of the night.

In any case, these curtain-raisers, like the farces of the eighteenth century, are only historically interesting. They were a means to an end, not ends themselves. Hence, we cannot expect from them the kind of artistic unity and excellence that are today associated with one-act plays. But they did great service to the art of that one-act plays by keeping alive the form and tradition of short plays during the greater part of the last century.

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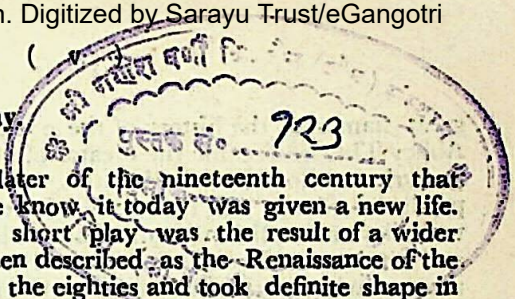

The Modern One-Act Play

It was during the later of the nineteenth century that the one-act play, as we know it today was given a new life. This vitalisation of the short play was the result of a wider movement which has been described as the Renaissance of the drama which began in the eighties and took definite shape in the nineties of the last century. After a long stagnation covering broadly two centuries, the English Theatre was revived by the impact of the great Norwegian dramatist, Henric Ibson whose works were introduced in England by the initiatives of two great English critics of the theatre, namely, Bernard Shaw and William Archer. These, along with others like Edmund Gosse, A. B. Walkley and J. T. Grein took upon themselves the pioneering task of infusing a new life into the dying tradition of British drama. New theatres were organised and brilliant writers were given a chance to experiment in dramatic writing. In 1904, the "Court Theatre" was leased by H. Grauville-Barber, himself a brilliant actor-dramatist. This became the centre of a Renaissance of the British drama. The plays produced here were progressive in both outlook and technique. They introduced a new regard for truth in the setting of the stage and the style of the actors, a more forcible representation of real life in plots and dialogues. The themes dramatised were such as criticised convention and traditions which had survived their usefulness and stood as stumbling-blocks in the path of social and individual progress. In short plays now began to portray real life, representing immediate and reflecting the tastes and manners of the day. This was what Ibsen had done in his revolutionising plays such as *The Doll's House*, and this manner of dramatising domestic, social and political life and morality revitalised the theatre which became not merely a place of idle amusement but of serious thought and reflection.

The revival of British drama was reinforced by the movement known as the Caltic Renaissance *i.e.*, the renaissance of Irish literature. This movement resulted in the establishment of the famous Abbey Theatre in Dublin in 1904. This theatre became the birthplace of serious and philosophical one-act plays written by men of poetic genius such as W. B. Yeats, J. M. Synge, Lord Dunsany at St. John Ervine very

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great names in the history of the one-act plays of today. The Abbey Theatre became the creator of influence and inspiration for writers who contributed to this short form of the drama. It produced almost all the types of one-act plays such as stirring tragedies and rollicking comedies together with dreamy fantasies and sentimental farces. It was the symbol of the 'uncommercial theatre which was needed to revitalise drama and make it experimental and progressive. Its aim was not money but artistic excellence. It stood for interpreting life in all its aspects and inspiring the public with intellectual and emotional visions.

The Repertory Theatres.

The short plays has found its paradise in what are called the Repertory Theatres. They are also described as Little Theatres and sometimes referred to as Amateur Theatres. The Abbey Theatre of Dublin belonged to such a type of the theatre. Though described by various names, these theatres have one spirit in common. They are different from the professional or commercial theatres whose main concern is profit and main interest financial. The interest and concern of the "Uncommercial Theatres" (variously called Amateur Theatres, Repertory Theatres, Private Theatres or Little Theatres) on the other hand, is artistic, cultural and human. These uncommercial theatres have always stood as the champions or art and pioneers in new experiments in dramatic themes and techniques. It is in them and through their support that the one-act play made its finest experiments and contributions to drama in England and elsewhere.

It is necessary to note the distinction between the purely Amateur theatres and the Little Theatres, though both of them have made solid contribution to the short plays. As an acute critic, Percival Wilde, puts it, "The Amateur theatricals take more than they give while the Little Theatre gives more than it takes." This means that the Little Theatres give more to the one-act plays in terms of fresh themes worked out by outstanding dramatists. The object of the Amateur theatricals is mainly amusement of the raising of funds and or simply to satisfy the ambition of a few actors. The amateurs, therefore, pick out plays from the catalogues and act them for self-entertainment and self-satisfaction. At best they stage a play as a

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part of variety entertainment programme intended to collect funds. In other words, the Amateur actors do not give, they take the existing plays. They are not writers of plays and their object is not to put new plays or to encourage local talents.

On the other hand, it is precisely for these reasons that the Little Theatres are organised. Their object is to present the pick of the plays, without considering whether they fetch money or not. They wish to stimulate the artists and to give scope for those who make fresh experiments away from tradition convention. It is well known that the commercial theatres do not go in for experiments and departures from tradition because they cannot be sure what audience they may draw for such new things. They are guided solely by the considerations of financial success. Therefore, the Little Theatres have done a great service to the one-act plays which are not favoured by the 'big commercial theatres.' The Little Theatres have thus proved to be the paradise of one-act plays since 1904 when this movement of the Little Theatres may be said to have started with the establi hment of the Abbey Theatre in Dublin.

It is now clear that the Irish Literary Renaissance helped a good deal the cause of British dramatic art, and particularly that of the one-act plays. In fact, it is no exaggeration to say that the one-act plays presented by the Little Theatres helped to revive the glory of the full length plays themselves. Whatever is fresh, vital, progressive and fruitful in modern British drama derives its due from the stimulus given to local talents by the sponsers of the Little Theatrets. The one and only aim of the e was to revitalise dramatic art which had become stagnant and unprogressive for several years on account of rigidity of the commercial theatres and the professional actors who were self satisfied with what they gave to the public, whether that public wanted it or not. The forgot the sound advice that Dryden gave long ago in his witty couplet :

"The drama's laws the drama's patrons give,
And those who live to please must please to live"

The Little Theatres were established with a definite objective. That objective was to build up an institution to the interpretation of life in all its aspects from the grave to the gay. They were more interested in giving honest aesthetic entertainment than in merely continuing a tradition and collecting money.

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They were not infected by the spirit of industrialisation which had entered the world of literature and art and had turned theatre into a sort of factory for the manufacture of plays on the largest possible scale. At the time when they came into being, dramatists were writing for suiting the tastes of actors and actresses (not those of the audience). They were pleasing the stars by writing long-winged speeches full of rhetoric and rodomontade which the stars were to declaim upon the stages, pleasing themselves rather than the audience. They cared less about life than flashy theatricals.

In place of these lifeless products current in the public theatres, the sponsers of the Little. Theatres gave honestly observed human nature, characters which were convincingly real, and plays in which the actors became the servants of truth instead of being rhetoricans, orators and demagogues of the dramatic world. This was the ideal which the private little theatres kept before themselves and tried their very utmost in realising it.

That they did so is amply proved by the plays they produced on their stage. The credit of doing this goes to the Abbey Theatre in Dublin. The Abbey Theatre prouced the plays of W. B. Yeats, J. M. Synge, Lady Gregory and others. The importance of the work of these artists came from the fact that they established the 'folk drama' that is, drama in which human nature is revealed at its most natural and simple and passionate aspects in distinction from the sophisticated plays of city-dwellers. Synge and Yeats took drama back to Nature and Humanity. They lived among the people observed their life and as a result of this they were able to bring back poetry on the stage (which was lost for many centuries since Shakespeare and the Elizabethans).

We see this in *Reders to the Sea*, for example. It contains the richness of idiom, the strong individuality of character and the sincere emotional power which have made it one of the finest masterpieces of dramatic literature.

So the folk drama of the Irish people, dramatised in the short one-act plays of J. M. Synge (some of which have *two* or *three* acts), gave a model of drama for the British Theatres which soon profited by the example. It brought back life and poetry in the theatre by going back to Nature and the people.

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It was truly a drama of the people, by the people and for the people. In this play the secret of its greatness and its popularity.

The example and inspirarion of the Abbey Theatre proved to be infectious particularly because though passionately loyal to Irish nationalism. Yeats, Synge, Dunsany and St. Ervine wrote in English and hence, they belong to the English-speaking world which includes the United States of America. The movement of the Repertory Theatre; (which is another name for the Little Theatres) spread from Dublin to London and the provincial towns like Manchester, Liverpool and Birmingham. (A Repertory Theatre is one which keeps several plays to be brought forth on the stage from time to time. It is distinct from the Commercial Theatre. All the Little Theatres are Repertory Theatres). In everyone of these towns and the cities have taken roof and their branches are spreading far and wide. In fact, it is said by those who know that in every city in British Isles of and importance there are organisations definitely related to the Little Theatres, and that in such cities Liverpool and Birmingham, it is possible to spend every evening of the week during the winter, the month witnessing different production offered by such organisations.

In other words, the Repertory Theatres have now established themselves as centres for producing significant dramatic works of local talents and it is such talents that the short play has found its ablest exponents.

It is interesting to note that the Repertory movement took far deeper root and spread more widely in America than it did in the home of its origin. America boasts today of having the largest numbers of these little theatres and it has produced some of the most outstanding one-act playwrights of the world. This was so till the end of the First World War of 1914-1919, and that war affected the growth of the theatres, as it did everything else.

Post-war Developments.

At the end of the War, the British Isles once more resumed the dramatic initiative which America had, so to say usurped before the war. However, by the time Britain took up the drama after the war, it had already posed the stage experiment and novelty of its earliest period and had established its

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own reputation for popularity as well as artistic excellence. The success of short play across the Atlantic made it respectable enough to be made a part of British dramatic activity. The British are always a conservative lot and do not favour bold experiments. And so when the war was over and Repertory Movement had established the popularity of the short play in America, there was a tremendous outburst of theatrical activity in the British Isles.

It then made upon the quickness and luxuriance of its growth for whatever time it had missed. By 1920, the Little Theatre movement had brought into being literature of its own, besides supplying to the public, commercial theatres dozens of famous actors, playwrights and directors. It had thus acquired a prestige of its own which was reflected in the contribution of excellent pieces of one-act plays. It had among its playwrights such outstanding artists of the short play as Harold Brighouse, Blifford Box, James Birdie, Neel Coward, John Drinkwater, Neil Grant, Eden Phillpotts, Lan Hay, A. A. Milne, Sean Ocasey, Lannox Robinson, Olive Conway, Joe Corie, Lord Dunsany, Gertrude Jennings, Phillip Johnson and others. England, Ireland and Scotland between them today contain the finest group of short play writers.

The post-war revival of the one-act plays was backed and encouraged by the establishment of several institutions dedicated to serve the cause of dramatic art. Among these may be mentioned the Village Drama Society (in 1918) founded by Miss Mary Kelly and the British Drama League founded in 1919 by Jeoffery Whitworth. The two now are combined and claim a membership of four thousand three hundred (till 1938). From 1930 onwards till today the Repertory and Little Theatres have increased and they show a tremendous progress both in quantity and quality. The short play of today is no longer the Cindrella of the Western Theatres that is once when it was used for the ignonimous purpose of a 'curtain-raiser.' Nor it is any longer constrained to take out a furtive response from private audiences at hastily got up stages in secret places, as it was in the Puritan regime of Cromwell. It is today a legitimate and favoured, child of the drama enthusiast all over the Western world. It has its own traditions, its own theatres, players, producers, playwrights and patrons in every town and several villages. Its past was uncertain, its present is rich

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and its future is assured unless the atom bomb is permitted to destroy our civilization.

The Rivals of the Short Play.

The arrival of the short play at its maturity has coincided with that of its rivals—the talkies and radios. Mass entertainment through mechanised art has every likehood of affecting its existence. The screen has already encroached upon the confines of the stage and the theatres are being turned into cinema-houses. The film-fans are crowing in millions at picture-palaces where screen stars are worshiped and imitated—the only stars that twinkle to the eyes of sophi ticated audiences of modern cities. In addition, the industrialisation on films has proceeded with unprecedented speed and is becoming an integral part of modern economy.

The result is that the soul of man is getting regimented under the heavy impact of social chances brought about by revolutionary science and its invation into the territories of art. Under the circumstances, it might, well seem that the theatre—big as well as little will have to be closed once again; as they were under the Puritans, though for different reasons.

But such a gloomy prospect does not seem to be imminent unless one is unduly pessimistic. The reason is that the theatre and its role in society are too great and fundamental to be destroyed by man-made institutions. The stage appeals to what is human and to all the senses of man. The living actors on the stage have an appeal that is stronger and more human than that of the shadows and unconvincing figures that move on the screen. These shadows will never be able to satisfy the craving for the human representation of humanity—which is the essence of drama and the secret of all theatrical appeal.

Secondly, it is all for the good of the theatre that these rivals have arrived. They are just the needed competitors without whom no progress is possible in any human activity. The theatres must welcome the films only because they will give the opportunity for showing as a contrast, what they (the theatres) can do. In the absence of films, the theatre would have remained complacent and unprogres ive. They would have become monopolies by which all initiative is destroyed. All trades, no less than arts, require a healthy atmosphere of com-

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petition and compassion in which whatever is good in them is brought out.

It is for this reason that the theatres will gain, rather than lose, by their rivals with the cinema and the radio. The rivals are not enemies but co-partners in the field of artistic entertainment which men everywhere and always have needed and will go on needing.

Not only this. The theatres, particularly the Little Repertory Theatres, have certain advantages which will always be sources of encouragement for their existence and progress. These will compensate them for any loss that their rivals might be likely to inflict on them.

Advantages of the Short Play

The reason why the professional commercial theatres do not go in for the one-act play is that they cannot afford to take the risk of financial loss which the short plays are likely to bring. But it is different for amateurs and enthusiasts whose one and only object is aesthetic pleasure. They have no consideration for the box office and therefore, they do not bother about the audience whether it is big or small. For the amateurs the 'play is the thing', and not its popular success of its financial gains. This freedom from financial risk is the first and most important advantage which the short plays enjoy over the full length plays.

Secondly, rehearsing of one-act plays is easier than that of the full length plays. A group of enthusiasts can always manage to meet anywhere at any time to prepare for the staging of these short plays. And, moreover, it is cheaper to stage the short plays than it is to stage the full-l ngth ones. No elaborate set up is needed for the performance of short plays. The players, dramatists and producers of short plays have, therefore, a wider scope for staging their plays than the professionals who are necessarily conventional in their ways of staging the longer plays.

Thirdly, the short play offers a greater variety for the audience than the full-length. The audience witnessing a group of short play in the private theatres, gets more veriety of entertainment during the three hours they sit than it gets when witnessing one full-length play. The modern audiences have no patience for lengthy performance of single, full-length plays

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The highly strong nerves of modern humanity prefer quicker modes of entertainment with oft-recurring changes in the bill of programme. This kind of entertainment is best offered by the group of short plays that the Repertory Theatres get up on their stages. In other words, a series of short plays provides the ideal type of variety entertainment.

Finally, the greatest and most attractive advantage of the short play is that it gives greater scope for new experiments in the art of dramatic writing, acting and production. The commercial theatres are by nature and necessity conservatives and conventional and cannot take the risk of permitting new and novel methods of dramatic experiments. In fact, it was due to this limitation of the public commercial play-house that drama suffered a degeneration during nearly three centuries in England—from the sixteenth to the nineteenth century. The Renaissance of the theatre began when new experiments in the method of writing, acting and producing play were introduced by the Little amateur and Repertory Theatres established in the last decade of the nineteenth century.

The New Drama of modernity was ushered in by the new methods of playwriting and playing. It brought the theatre into intimate contact with contemporary life and culture. It put fresh life in the stagnant and lifeless performances of the commercial theatres. It provided just those conditions of freedom and scope in which the one-act play could flourish.

It is this freedom for dramatic experiments which has brought into being dozens dramatists whose short plays have drawn audiences in every town and city of the British Isles and of the United States of America. It has brought out the great possibilities of the short plays which today range from the gravest to the gayest of dramatic scenes. There has been literally a flood of short plays brought about by the establishment of free theatres—which is another name for the Little or Repertory Theatres in Western world.

In short, the short play has given the 'longest rope' for dramatists who have revitalised the dying drama with scores of brilliant and successful experiments ending and uplifting experiences for theatre-goers an over the world today.

Limitation of the Short Play.

The chief artistic limitation of the short play is its brevity an

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obvious and inevitable handicap which might seem to limit its practice. It is the same short of limitation which distinguishes several popular literary forms such as the lyric, the short story, the essay and the sonnet as compared with respectively, the narrative, the novel, the thesis and the ode. In the shorter forms of literature, there is of necessity a kind of concentration and compression of thought, feeling and imagination which give them a power of appeal distinct from the appeal of their leng- their counterparts. The short play as compared with the full-length play may seem to suffer from certain handicaps from which the long play is free.

For example, the writer of short plays has technical difficulties to be overcome, such as exposition, that is the opening lines of the play, is clumsy and uncertain, the writer of full-length play has time and space enough to recover from such errors and make up for them in the five acts at his disposal. Secondly, any uncertainty of aim may be made clear by the writer of the full-length play. And further, the characters of full-length play have a wider space for development. In addition, the full-length play has the advantage of introducing double plots and variety of episodes and scenes that make it much more exciting romantic and full-flavoured.

None of the advantages can be claimed for the short play writer. His plots deal with a single episode, his characters must be developed in a few line and his dialogues have to keep constantly the purpose of express both character and situation. The structure of the short play demands an economy of materials and assortment which only genius could successfully cope with. In other words, the structure of short plays is much more climatic, that is to say, it has to arrange the episode or situation or character in such a way that a climax is more quickly brought about than in a full-length play.

These difficulties reflected in the limitations of the short play might at first sight seem to discourage the attempting of the same. And there is the further pitfall into which the writer of short plays might fall, namely, that it appears to him to be easier to write one-act plays than full-length plays. This however, is a deceiving simplicity and in fact, it is much more difficult to write a good acting one-act play to write a longer one.

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Such are the obvious artistic limitations of the short play but they are limitations from which a genius wrests a glory not granted to the writer of the full-length play.

Indeed, it might be said without paradox that the very limitations of the short play are sources of its merits, because these limitations impose upon the artist a discipline and habit of economy which guarantee the success of their efforts. The best writers like Shakespeare, make a virtue of their limitations and turn a defect into glory. The freedom of full-length plays often degenerates into licences which have always made plays dull, monotonous and unedifying.

The writer of short plays have no danger of becoming dull. They are compelled to cultivate economy and the effect of economy is concentration and intensity. Thought and emotion, when properly disciplined ; affect more protoundly then when they are diluted and extended over five acts. What the short play can do by such concentration can be seen from examples such as "Riders to the Sea" and "The Little Man" in our selection.

The writing of short plays may, therefore, be described as a school for artistic discipline which yields tremendous effects in intellectual and emotional entertainment. It is in fact, the cultivation of such discipline, willingly undertaken, which has offered to the Little Theatres the opportunity for producing the best specimens of modern dramatic art.

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General Introduction
TO
ONE-ACT PLAY

Literature—Its Definition

Literature has many forms viz. poetry, drama, fiction and essay. All these forms are based on life and they cannot be away from it. Any literature, which does not take inspiration from life cannot be rightly called literature. It is life that supplies raw material to the artist who shapes it into a thing of beauty which gives us unique pleasure.

Before discussing one-act play it is necessary that we try to understand what literature is and how it takes various shapes. As has been already said literature cannot live by divorcing itself from life. Inspite of this literature is not life but it is a life intensified. Therefore, literature is recreation of life, say remaking of life. Its pleasure is the pleasure of creation. It is because of this that an artist has been regarded as divine.

What is the process of artististic creation ? We need not go into details and controversies of this question. We should only remember that an artist adopts the method of selection and omission in recreating life into literature. An artist cannot put all the things of life into literature otherwise it would become an entangled mass of things and would not produce the impression of unity which is indispensable for literature. Therefore, he selects certain things and omits others. This process is called the process of selection and omission.

The process of selection and omission is not arbitrary. It is done according to the rules of truth and beauty. They are literary words and it is necessary that should understand these words clearly. Truth in literature does not mean facts. It means every thing which can happen and which follows the rules of cause and effect. Therefore, the situations and incidents, which are made the text of life, should not be impossible and arbitrary. The second element in literature is

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beauty. It does not mean simply outward beauty. The things in life may not be beautiful but they may look so in literature. The poet does this by putting things in order and giving them a unified impression. This is how we can define truth and beauty in the simplest terms.

In this way avoiding all controversies and complexities we can say that literature is a re-creation of life in terms of truth and beauty. This definition will suffice for our present purpose.

Various Forms of Literature

The chief forms of literature are poetry, drama, fiction and prose. It is quite a job to define all these forms and when asked the definition of any of these forms we feel answering like St. Augustine "If not asked, I know; if you ask me, I know not." Any way poetry is usually written in verse form and marked by imaginative and emotional intensity. It has its own rhythms which are quite different from that of prose. Drama is the visible presentation of such incidents and ideas as contain the seed of conflict and are capable of giving us suspense and surprise. It has got two aspects, the acted one and the written one. Therefore the written word and impersonation are equally important in drama. Novel is usually written in prose and it is a tale well told dealing with various aspects of life and having some specific purpose. Prose includes essays, biographies, auto-biographies, travel books and so on.

Poetry is further divided into epic and lyric. The subject matter of epic is generally some adventure, it may be spiritual or physical. Lyric is a short poem expressing the impulses of man and his feeling of revolt. Drama is divided generally into two, comedy and tragedy. Comedy treats the man as a social being and tragedy describes his fight against the heavy odds of life, his daring and his courage. In this way the chief forms of literature have many other forms with which we are not directly connected here. One-act play which is under discussion is a form of drama. Therefore, it would be desirable to know something separately about this form of drama.

Drama

Our life is a series of exciting and surprising events though there are many dull and boring stretches of time too in it. Drama satisfies our desire for excitement, surprise and tension. A drama is full of conflicts, suspense and surprise.

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On account of this the word dramatic has come to mean something sudden, exciting and full of suspense.

Drama is based on human urge to acting which is its chief constituent. Impersonating other persons and representing vividly and visibly the things that are passed is perhaps as old as the mankind itself. However, its clear manifestations are first found in some of the greek functious held in honour of their gods. It was out of these religious functions that drama evolved. It retained its religious feature for a long time till the days of the Renaissance. The Renaissance evoked new interest in human beings which was present in greek works in plenty and marked the beginning of secular literature.

Drama is both seen and heard. It is a distinct departure from other forms of literature which can be only read and heard but not seen. Drama requires a stage and characters to set forth its meaning and purpose clearly and impressively. In the days of old dramas were generally long, sometimes they consisted of seven acts and sometimes of five acts. Short plays were also to be found but they did not hold their own. The trend towards brevity in the field of dramatic literature is comparatively modern.

Essential Elements of Drama

Conflict.

As life in the ground work of literature we can take any topic connected with life for treatment in drama. But drama is different from other forms of literature in the fact that it is both seen and heard and it has its own stage paraphernalia. Therefore it cannot take up any situation or any problem. It is necessary that it must be built around some conflict which would make it effective on the stage and keep the audience bound to it.

There are various forms of conflict. It can be external in the form of conflict between the hero and the villain. It can be a conflict between two parties or two individuals, when the conflict is internal it can be a conflict between various ideas and feelings. It can also be a conflict between man and fate. Whatever the form, without the element of conflict there can be no drama.

Construction.

(a) **Plot.** A play is constructed keeping the element of

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conflict in mind. The constructed form of the story is called plot. Usually a play has five marked movements in the plot exposition, complication, climax, denoument and catastrophy. We can use our own words for these technical terms i. e., introduction of the theme, development, climax or height of development, downward trend in the play and conclusion.

Exposition introduces the audience to principal characters and the situation which contains the seed of conflict and which is capable of being developed. Through the interaction of the various characters the conflict comes into sight and then is complicated by fresh incidents. The conflict reaches its height in what is called climax. It is full of suspense. Here we hold our breath and are not able to know which way the things are going to be decided. It is denoument which gives a clear indication of how the play is going to end. Here again certain things are introduced which give us the hope that the things may be decided otherwise. The plot is unravelled in catastrophe which is the conclusion of the play.

Generally it is difficult to mark these five movements of the play clearly. They sometimes overlap one another and are not separated by equal distance. Even then it has been a time honoured practice to construct a plot keeping these elements in mind.

(b) Three-unities. Closely connected with the construction of the plot is the question of three unities, namely, the unity of action, the unity of time and the unity of place. These three unities are based on Aristotles but he refers to the unity of time only at one place, and that too not in very clear words and omits to mention of the unity of place altogether. A great deal of hue and cry was raised in regard to these unities, therefore, let us have some idea of these. The unity of action is that there should be one unified plot. According to it there is no scope for sub-plot and the things which are irrelevant to the main plot in the play. The unity of time means that the events represented in the play should be confined to only 24 hours or so. The unity of place means that the things represented in the play should happen at one place and not in many places. Many famous dramatists have not observed these unities and yet they acquired a great distinction. In the construction of the plot we may or may not take the help of these unities.

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Characters.

It is through characters that a play takes life. These characters should be life-like and not look artificial creations of the play-wright. Where characters fail to impress the audience the play also fails. Therefore it is necessary that the development of the characters should be natural and those things should be avoided which may seem unnatural.

Characters are generally of two types namely flat and round. The flat characters behave in the same way through out and do not grow. A round character is moved by many motives and desires and grows with the growth of the plot. Round characters look like persons from real life and therefore, their presence in the play impresses the audience much. Characters can be drawn in details and also by broad strokes. only. Those characters who are portrayed only in outlines are called thumb-nail sketches.

They can be type as well as individual. A type character is one who has the characteristic features of some group. Suppose an old man is portrayed as all other old men are he will be a type and if he differs from other old persons in some way he will be an individual. Generally tragedy deals with the individual and comedy deals with the type.

Dialogues

These characters are brought to life through dialogues and action. We can judge them by what they say and what they do. Their doings are shown by the plot and their thoughts through their dialogues. As thoughts are of vital significance in a play in the same way dialogues which express them have a singular importance.

Dialogues should be based on conversation in real life and they should be able of producing the desired dramatic effect. In showing something of modern social life too much literary dialogues would be utter failure. An uneducated maid-servant cannot speak like an elegant lady. The slangs of the twentieth century will not do for portraying the historical figures. Therefore in judging dialogues we will have to keep the person who is speaking, his social stratum, the time and his feelings in mind.

The dialogues should not be lengthy because they will create difficulty in being delivered. The pauses in them should be pauses of conversation in real life. This thing becomes difficult

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in poetic dramas but we have to reconcile poetic pauses with conversational pauses in order to produce the desired dramatic effect.

Atmosphere.

Atmosphere is an important element in the play. In a tragic play the atmosphere is cloudy, in a comedy the atmosphere is jovial. Everything has its own atmosphere. To enact; this atmosphere is the chief aim of the play. Atmosphere is created by adhering to the chief characteristics of the times and place represented in the play. The mental atmosphere of the character is sometimes intensified by a corresponding atmosphere and sometimes by a contrasting atmosphere. It becomes important when something belonging to history or something showing the mental agony of the character is being portrayed. It is chiefly created through imagery and by avoiding anachronisms of all sorts. Even then there can be no set rule for creating atmosphere. Every dramatist has his own devices for creating the requisite atmosphere in the play.

Purpose.

The last but not the least in the play is its what Arnold calls "criticism of life". It interprets life according to the vision of the dramatist. This 'criticism of life' or outlook on life is not explicit but implicit in it. We can get it by considering the play as a whole. But it does not mean that a play should preach morals. That is not the work of drama though it cannot separate itself from morality and philosophy, they being a part of life. Whatever it wants to put forward is suggested and not plainly told. The dramatist can express his outlook on everything, low or high, social or political, imaginary or real. The only condition is that in doing so he cannot leave the hold of the earth otherwise he will be swept off his feet.

Dramatic Devices

In order to create certain dramatic effects the playwright adopts many dramatic devices. The chief of them are given below :—

Parallel and contrast.

This device is used in characterization in order to bring out certain features of characters. Two characters are some-

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times put into the similar situations and through their reaction to them their individual qualities are marked out. Sometimes two characters are drawn parallel in order to give universal appeal to the play. Putting two persons in the similar situation in order to bring out their dissimilar qualities is to contrast the characters. To draw characters parallel in order to show that the same things are happening elsewhere is to parallel the characters.

Dramatic Irony.

It is also a form of contrast the chief aim of which is to give pleasant surprise to the audience. Sometimes it happens that characters do not know a certain thing which the audience knows. Suppose a person has decided to kill the king. The audience knows his intention but the king does not. Now this person goes to kill the king. He talks very sweet to the king. The contrast between his seeming sweetness and horrible designs produces a contrast which holds the breath of the audience and puts them in suspense. This effect is got through what is called dramatic irony.

It can express itself in another way also. Sometimes a man says something which comes true in future. When the audience casts glance backward it realizes the significance of the thing said before. Lady Macbeth says that it is very easy to kill a sleeping man. The sleeping and the dead are like pictures. She is not afraid of blood. Later on she begins to suffer from sleep-walking, a disease in which a person does things while sleeping. Then in her sleep walking she finds a spot of blood on her palm and thinks that even oceans will not be able to wash that. This is another type of dramatic irony. In dramatic language we call it prophetic irony.

Expectation and Surprize.

These two devices are used in plot construction. Sometimes the dramatist tells every thing to the audience and leaves it to expect the result. This is a natural thing and adopted by many dramatists. There are others who believe in concealing things for sometime and revealing them by and by giving a sense of surprize to the audience. This is the device of surprize. In many plays where plot is important this device is frequently used.

Origin and growth of the One-Act play

This rudimentary knowledge about the full-fledged play and

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its technique necessary for an intelligent understanding of one-act play. As its very name suggests one-act play is limited only to one-act and is a short play taking only half an hour or forty-five minutes for its staging. We can find many short plays similar to one-act play in European literature. In the days of old some farce was played between two acts which was called interlude. The old forms of drama, morality and miracle plays were also as short as one-act play. Prior to this short farcical plays flourished in Greece and Italy and continued to do so till the seventeenth century under the caption of "Commedia dell'arte.

The most popular form of a short play was called curtain-raiser. It was just like a documentary before a cinema show. It allowed the late comers to be seated comfortably before the beginning of the long play.

It was a prominent feature of the theatre named Grand Guignol of Paris. Generally these curtain-raisers were farcical in nature but some of them were serious like "The Monkey's Paw" of the present selection. It was staged as a curtain-raiser in West-End London theatre in 1903. It was immensely successful and people left their seats without seeing the long play for which they had come.

However, one-act play today is a highly evolved form of literature. It may have certain affinities to previous short plays but it is a distinguished gift of the present century. In its development "Little Theatres" of America played a prominent role. Formerly one-act sketches were presented for these theatres which were replaced by experimental short-plays written by non professional playwrights among whom such dramatic geniuses as Eugene O' Neil, Pirandello, Strindberg and Percival Wilde are to be also found.

Today one-act play has become tremendously popular. Some of the best dramatic geniuses of English literature like. Yeats and Synge essayed this form successfully. Yeats's Deirdre and Synge's Riders to the Sea are among the most moving plays of English literature. Other famous dramatists J. M. Barrie, Arthur J. Pinero, Noel Coward, Lord Dunsany, Eugene' O Neill, Percival Wilde and a host of other contributed a great deal to the growth and perfection of the one-act play.

One-act play the result of modern life

Literature is closed connected with life and changes in life

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are bound to make their impressions on literature. In the days of old people had enough leisure to read long poems, long stories and long dramas. Our age is the age of sputniks, much more different from the previous age. Today we are awfully busy. The world is too much with us. With our sick hurry and divided aim we do not have much time to enjoy long works of art leisurely as we did in the past. The result has been a tendency towards brevity in every form of art. Today we like small poems called lyrics, small tales called short stories, short essays and short plays. We cannot bother our head with any form of literature unduly long.

One-act play is not only short it also expresses the complex life of today. It is right that one-act play deals with a single situation, single idea and a single aspect of a problem. But as a drop of water can be made to suggest immaginatively a big tract of water in the same a single situation or a single idea can suggest to us various complex problems of life. One-act play of today is inextricably entangled in the life of today. It takes all sort of topics for its theme. It discusses social, political economic and moral problems.

In the hands of many others it has become a powerful instrument of propaganda. Such movements as the Unity Theatre, The Left Book Club Theatre Guild and The New Theatre (in America) have been used for promoting class struggles. Their aim is that 'art must be about something. It must be hot and spiteful'. In the hands of these play-wrights theatre is an effective instrument of converting the people to their ideas and in this way they have turned them into what may be called "the modern equivalent of the old moralities".

One-act play has received a great favour at the hands of the people. Its chief reason is its brevity. In his awfully busy life, a man of the present day finds it difficult to afford three hours for the sake of recreation. But he can very well afford half an hour or so. Now this is the usual time taken up by one-act play. Even if a man sits down to read it he can finish it within twenty minutes. Moreover its production does not require much expenditure and therefore it is not required to run long. This gives people a change.

Another reason of the popularity of one-act play is its provoking ideas coupled with recreation. Man has realized that he cannot live by bread alone. He requires some food

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for mind also. Modern one-act play performs two functions, it amuses us and arouses us as well. The desire of the people for the spectacular, brilliant dialogues and surprise and suspense are also fulfilled by one-act play.

Essential Features of One-act Play

Brevity.

Drama is very much influenced by the audience. The famous dictum of Dryden is known to everyone.

"The drama's laws the drama's patrons give", One-act play being a form of drama cannot escape this dictum. The influence of the drama's patrons here is to be found in its brevity. The brevity of one-act play is inevitable because of our awfully busy life. We do not have much time to see a long play conveniently. Even in its early form as a curtain raiser one-act play was brief owing to the fact that it was meant for entertaining the people till the curtain was raised for the long play. Therefore brevity is its essential feature. Generally one-act play is confined to one-scene. In the present selection of one-act plays leaving. The Monkey's Paw by W. W. Jacob and X = O : A night of the Trojan War all contain only one scene.

Its theme.

One-act play being short of space cannot describe many incidents or problems of life. It takes only one situation, one idea or one single problem for its treatment. It can deal with anything under the sum provided it contains some seed of conflict which can be developed. Modern one-act plays have dealt with the subjects ranging from a grim tragedy like Riders to the Sea by Synge to a farce like. The Ugly Duckling by A. A. Milne. It can deal with all problems political, social, economic and ethical. Our whole life can become the subject matter of one-act play provided it has elements of tension and conflict. If we exclude anything beyond the scope of one-act play it is simply because it lacks conflict which is necessary for all sorts of plays.

Plot.

After selecting a suitable theme the dramatist has to work it out in form of plot. A long play usually contains the five movements of action, exposition i. e., initial incident or exciting force, rising action, crisis, falling action and conclusion. All these movements are not possible in a short one-act play.

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Generally a one-act play starts before the crisis showing rising action and exposition simultaneously and briefly and ending with the climax. The playwright in one act play cannot afford to proceed leisurely with the falling action and conclusion. As leaving all other movements of action is difficult the play wrighis have resorted to various devices to avoid systematic exposition and complication. 'The Discovery' gives us a picture of half an hour before the exciting and epoch-making discovery of America by Columbus. We are just near the climax when the play begins.

Three unities.

In the construction of one-act play it is advisable to follow the unities of time, place and action. It means that there should be one unified action without sub-plots or confusing details, that all the events represented should have happened within twenty four hours and that the characters confine themselves to one place and not to many. These three unities have been neglected by Shakespeare and that does not detract anything from his fame. But owing to peculiar nature of one-act play a writer has to adopt the three unities. The space in a one-act play is so short that the play-wright has to use economy in every sphere on one-act play.

Lack of much action.

A peculiar feature of the plot of one-act play is its lack of action. It has little or no action. What we find generally in a one-act play is a small group of characters in a drawing room, a railway carriage, road side or a restaurant and things like that engaged in brilliant conversation. Here thrill and supense to the audience are given through dialogues.

Dialogues.

Therefore dialogues occupy a unique place in one-act play. It is through them that the plot unfolds itself. It is through them that characters are revealed. In one-act play dialogue is an important device in catching the attention of the audience. It means that a play-wright failing in dialogues fails in the essentials of one-act play.

Dialogues in one-act play should be brief and interesting. They should be crisp, smart and racy. They should give the impression that two persons are really talking and not delive-

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ring a prepared speech. Here every sentence matters and should be relevant to the plot and the character. Dialogues are made interesting through the use of wit, paradoxes, satire, humour and pathos.

Dialogues should be in keeping with characters, time and place. An uneducated maid-servant speaking literary English would destroy "the suspension of dis-belief" which is necessary for the enjoyment of drama. A line of T. S. Eliot on the mouth of a character of the 18th century will certainly be out of place. In the same way a man of the sixteenth century talking about sputniks will destroy the sense of probability which is necessary for a play.

Characters.

It is through dialogues and characters action that a character is port ayed. One-act play cannot be packed with many characters. Its space is so small that it can contain one or two important characters. If there are other characters they will be simply brief sketches and nothing more. As a small drawing room can accommodate only a few people in the same way a one-act play can contain only a few characters.

Not only this, all round development of a character also cannot be shown in a one-act play. Only an aspect of character is shown though it is the significant one. Other things are also suggested but the play-wright does not get enough time to develop them. In this respect one-act play is quite different from a long play which has enough scope for many and full grown characters.

However, brief a character deleneation may be it should be true to life. The success of the dramatist lies not in making his characters his mouth pieces but-living and convincing. Generally a one-act play is chiefly concerned with a character and not a situation. We can take the example of the 'convict' in the 'Bishop's Candlesticks'. The writer has drawn our sympa hy for his character but made him look like a man bodily lifted from life and made to live in pages of the above-mentioned one-act play.

Setting and local colour.

The charac e s move and incidents take place in a certain atmosphere. The atmosphere of 'Riders to the Sea' is full of tragic gloom but the atmosphere of "The Monkey's Paw" is

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strange and full of the supernatural. It is atmosphere which gives the play its desired dramatic effect. The success of the play 'Discovery' and 'The Six O' Clock Call' is due to the successful creation of the atmosphere. No set rules can be given for the creation of atmosphere. The play-wright generally uses dialogues, situation and suggestions and even elaborate stage directions for creating atmosphere.

When the atmosphere created belongs to a particular place it is called local colour. Local colour makes the play interesting as it has done in the case of J. M. Synge. It describes peculiar habits, way of speaking and peculiar things belonging to that place. This device does not limit the appeal of one-act play. On the contrary by various suggestions it increases it and makes it universal.

Other elements.

In addition to all these elements a one-act play may contain humour, pathos, wit and satire. Humour is a kind-hearted laughter in which there is no contempt. Pathos draws upon our feelings of sympathy. Wit is such an arrangement of words which gives us intellectual pleasure and satire is a laughter aimed at correcting others. The presence of any of these elements in a play adds to its interest and increases its appeal.

It is not necessary that all these elements should be present in equal proportion in a one-act play. Sometimes the emphasis is on situation, sometimes on the character portrayal and sometimes on the atmosphere. Moreover a one-act play is not a condensed form of a long play. It is a distinct species though it utilizes many elements of a long-drama. Its uniqueness lies in a unified impression, in a single dramatic effect which it produces so successfully.

The best definition of one-act play is that given by Clayton Hamilton. "The one-act play is distinguished technically from the full length play not only by the time required for its representation but by its purpose and mood. The purpose of the One-Act Play is to produce a single dramatic effect with the greatest economy of means and its mood is derived from its central insistence upon that factor which was finely phrased by Poe as the totality of impression".

Tragic Emotion, Pathos, Humour, Wit and Satire

In consideration of plays and one-act plays we come across

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certain words. A clear understanding of these words is necessary for an intelligent appreciation of the play.

Tragic emotion.

It is a feeling of pity and terror which is the back bone of a tragedy. We see a great man, who seems to be above the sufferings of common humanity suddenly falling down and coming to grief. We feel awe at the super human character running to his inevitable doom and pity for his sufferings which though not deserved issue from some weakness in his character. A man above the common run of humanity possessing some extraordinary quality valour, courage, capacity for emotion, ambition and so on leaves us full of awe and terror at his crash from great heights. His sufferings remind us that he is one of us and in this way secure our sympathy for him. So when we speak of tragic feeling in a play we mean that it is full of pity and terror and it leaves us baffled and bewildered with the mystery of life.

Pathos.

Where pity is left alone it is not the tragic feeling but pathos that we get. It is this element that draws our sympathies towards a character. Without the sense of bafflement (विस्मय) and terror (भय) pity becomes a soft emotion losing its hardness and is turned into pathos (करुणा). Pathos is aroused by the description of the sufferings of character which are out of proportion in regard to his fault. If a man justly suffers we will not be able to feel any pathos or pity. Many one-act plays which draw too much on the sympathetic feelings of the audience end in being pathetic which is something lower than tragic feeling.

Humour.

It is good-hearted laughter. It arises out of character and not out of anything else. In it we laugh with the character and not at the character. It is pure mirth. A humorous situation is given in the story "Miggles" by Bret Harte. Some persons had to stop at a place owing to continuous rain. They go to the house of Miggles with whom they are not acquainted. They think that Miggles is a man though she is a woman and that she is at home though she is away. Now all the persons in their characteristic way call out Miggles some roughly, some in a refined way, some tauntingly and so on. Their various

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actions and internations of voice give us laughter. We do not hate these persons. We know that they are behaving according to their character but we feel a little amused. This is humour. The presence of humour makes a play lively and increases the intensity of tragic feeling in a tragedy by serving as a contrast.

Wit.

It is arrangement of words in such a way as to give us intellectual pleasure. This is done through puns (a word having two meanings) brief and concise statements and poradoxes, (two parts of a sentence seemingly opposed to each other and sometimes a statement against the accepted view of the majority). When Addison first spoke in Parliament he said 'I conceive' three times and then he could not speak anything. Conceive has two meanings (1) to think (2) to become pregnant. Therefore it is a pun. A witty person stood up and remarked at Addison "The gentleman conceived thrice but brought forth nothing. This is an example based on wit.

Here is another example. Shaw defines greatness "Greatness is only one of the sensations of littleness". It is a brief yet intelligent sentence carrying a lot of meaning. This is the example of epigram which is one of the expressions of wit. Let us take a paradox. Here is an example "More has less speed"(जितनी जल्दी करोगे उतनी ही गति कम होगी।) The sentence consists of two equally balanced parts and both of them at first sight seen to be opposed to each other though a little careful thinking makes its meaning clear. It means that in hurry you will spoil your work and therefore your speed of doing work successfully will be less. These sentences give us a pleasant surprise and are a few illustration of wit.

Satire.

Its aim is to correct the faults of society. Here we laugh at the characters and are taught to avoid those faults which a character is committing so that we may not make ourselves ridiculous. Sometimes the writer is laughing at odd manners of the people, sometimes their fashions and so on.

Satire derives its laughter mainly through wit. Among one-act plays we can find a lot of satire. A five example of satire is "Husbands Are A Problem" by Muriel and Sydney Box which laughs at the pretensions and preoccupations of modern house-wives. It is because of this satirical element

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that Sydney Box writes "I wrote those brilliant plays that have graced so many stages and disgraced so many societies."

Various Types of One-Act Play

Like a long play a one-act play can be divided into many types. Here we will discuss them one by one. It is the clear understanding of these types that can enable us to lable the one-act play conveniently.

Tragedy.

This is a word commonly heard in life. We often find people saying this picture is a tragedy and that picture a comedy. A story of sorrow means tragedy for the people and a story of laughter means comedy. People notions always have some element of truth in them. Tragedy is a play which is serious throughout. Though humour is also found in tragedy it is serious atmosphere that prevails over a tragedy. Its ending is also unhappy.

Generally a person of extra ordinary capabilities is the hero of the tragedy. He has unusual greatness-he may be very brave, very courageous, very noble, he may be having fine emotions or great passions. Along with this greatness he has some weakness in his character. He comes to ruin because of his weakness. His sufferings are quite unproportionate to his fault. This leaves us with a sense of awe at the downfall of a man who for but one weakness could have equalled gods.

Tragedy arouses feeling of pity and terror. We feel terror at the fall of a man so great and pity for his unproportionate sufferings. Yet the effect of a tragedy ennobles us and does not depress us as many people suppose. That one-act play can be an effective intrument in the hands of a tragedy writer has been shown by Synge and Yeats. They have shown how only in one-act play we can provide a tragedy as intense as that of Shakespeare.

Supernatural element is also usually associated with tragedy. Sometimes it is bad fate, sometimes spirits and ghosts, sometimes vast and cruel forces of nature. Supernatural can assume many forms but it is there in order make the play universal in its appeal.

Comedy.

Tragedy deals with people above the common run of humanity. Comedy deals with the common man in society. Tragedy evokes feelings of pity and terror. Comedy affords us

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laughter sometimes satirical and sometimes good-natured. Comedy deals with the weaknesses of man. When the aim of comedy is to laugh at them it becomes a satire like "The Husbands Are A Problem" by Muriel and Sydney Box. When its aim is only to give us pure mirth and amusement it remains a humane comedy like that of Shakespeare.

There is happy ending in a comedy. At the beginning there are certain difficulties but the end generally comes with the ringing of the marriage bells. "Every Jack (boy) has his Jill (girl). And nothing goes ill". That is the formula adopted by a writer of comedy. There are situations which could have ended tragically but tragic possibilites are avoided and life is given a light treatment, not a heavy-handed one like that of tragedy.

For arousing laughter comedy can adopt humour, wit and satire. Humour consists in peculiarities of character, wit in nice and clever arrangement of words and satire has an element of contempt in it. Humour is thought to be better than any other sources of laughter. It is the true index of writer's greatness.

Comedy deals more with types than with individuals in characterization. The reason is that some people think that the aim of the comedy is to correct the foibles (weaknesses) and follies (mistakes) of man as a social being. We may or may not accept this aim but criticism of life is also the purpose of comedy. It does not matter that this criticism is not done in a serious way as it is done in a tragedy.

Melodrama.

It is a degenerated (गिरा हुआ) form of tragedy. Songs had great importance in it in the beginning. Now-a-days it is play which gives undue importance to situation in the plot construction and neglects characterization. It generally takes up crime, revenge and other evils as its subject, exaggerates them and shows a contrast between defeated wickedness and victorious virtues. It is full of sensational things. Characters are drawn into black and white. It means shat they are shown either perfectly good or perfectly bad. In order to increase the intensity of horror, and pathos we are shown murder after murder, crime after crime, misfortune after misfortune and so

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on. The laws of probability are broken. When a tragedy becomes unconvincing because of exaggeration and violation of the law of probability it is called a melodrama. A melodrama has skilful plot, simple characterization, exaggerated horror and pity and incidents which do not rest on cause and effect. The word melodramatic, often used in critical language, means exciting and sensational.

Farce.

Comedy aims at characterization and has some aim. The aim of farce is only to produce side-splitting laughter. In it no attempt is made at characterization. Characters look like puppets (कठपुतली) moving as the play-wright wants them, having no life of their own. The main stress is laid on plot which is full of absurd incidents. There is much nonsense in a farce. Here characters are free from all restraints of life and play all sorts of tricks on others who are dignified and respectable. As exaggeration of tragic effect produces a melodrama in the same way exaggeration of comic effect produces a farce. In a farce the things are generally turned upside-down and any idea or thought is only incidental in it.

Farces are very popular among one-act plays. The curtain-raisers were generally farces. Farces were also staged in Greece and Italy. A part from many pure farces we can find farcical element even in the best comedies as man's desire for hoarse-laughter is so great that it becomes tempting even for a great writer to satisfy it.

Fantasy.

Fantasy is a play far removed from reality. Its characters are generally supernatural beings such as fairies, spirits and persons belonging to folk-lore. Its aim is not to present a world of reality but to present an idea through songs, dances and fantastic things which are the essential features of a fantasy Generally the scenes in a fantasy are taken from the imaginary world. The Golden Doom by Lord Dunsany shows touches of fantasy. Its aim is to tell us that pride is the source of misery for a man and therefore it should be given up.

The world it depicts is born out of fancy. Necessary atmosphere for a fantasy is also desirable. If the play-wright succeeds in creating this atmosphere his fantasy is effective

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but if he fails in it the audience considers the fantasy simply absurd and neglects it.

Poetic one-act plays.

Many of the play wrights prefer verse to prose in play but it is not only verse that makes a play poetic. A poetic play is a blend of drama and poetry. The greatest play-wright in this field is Shakespeare. A poetic play may be written in prose like that of Synge "Riders to the Sea."

The use of poetry in a play increases its emotional and imaginative effect but it is difficult to bring poetry and drama together. Poetry depends on rhythmical expressions which are vivid and imaginative. Drama depends on dialogues which are taken from life. It is known to every body that in our usual discourse we do not talk in poetry. Therefore to use poetry in such a way that it does not come into conflict with conversational turns and pauses and does not impede the action and yet remains poetry is really a task. Even then many play-wrights like Synge, Yeats and T. S. Eliot have essayed this form successfully.

A poetic play is of immense use when it has to suggest certain overtones and undertones of feeling and emotions. Prose with all its capacity with its own rhythm fails to express subtle shades of meanings and feelings. Because of this there has recently been a reaction against prose plays and poetic plays have come into fashion.

That poetry can be successfully used in a one-act play is quite clear from Drinkwater's play X=O; A Night of the Trojan War. Poetic rhythms were successfully used by Synge in his "Riders to the Sea" which though written in prose is considered poetic. Besides Drinkwater, Stephen Phillips and John Masefield have also written successful poetic one-act plays.

Conclusion.

There are the various types which can be found among one-act plays. It is possible that a play-wright may combine more than one type in his one-act play. Therefore in deciding the type of one-act we will have to notice its predominant element. A one-aot play may be a mixture of comedy and farce but if

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the elements of comedy prevail in it, it will be called a comedy and not a farce. In the same way a tragedy may contain some melodramatic elements but it will be wrong to call it a melodrama. Again a play may be written in prose but if it uses poetic elements it will be called poetic and not prose one-act play. We should also avoid arbitrary labelling of the play and we should not condemn the use of anyone of the above mentioned elements if they help in producing the desired dramatic effect.

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CHAPTER 1

The Golden Doom

(Lord Dunsany)

INTRODUCTION TO THE AUTHOR

Ireland has given a few great dramatists to English literature. Among them Yeats, Synge and Lord Dunsany are among the first favourites of the audience. They are all associated with a movement which is called Celtic Revival. It means interest in old Celtic traditions of Ireland and through it we get some outstanding plays.

Lord Dunsany, born in 1878 was a professional soldier in his early life. He took part in wars in South Africa and Europe. Literature is his great favourite and he has contributed a great deal to it by writing poems, novels and short stories in addition to plays both long and short. His fame chiefly rests on his plays and he has written a big number of them.

He made his mark in the dramatic world in 1909 by writing his first play "The Glittering Gate". He has written a number of plays since then. His plays are poetic in nature and have symbolic meanings. He is not interested in the present day world or the world of the past. He gives his plots a strange and supernatural setting. Sometimes this selling in Celtic and sometimes Eastern. His characters though not belonging to any particular place or time have enough human interest in them. They convey to us the symbolic meaning of the play and interest us by their broad humanity.

An outstanding feature of Lord Dunsany is successful creation of atmosphere. The atmosphere of his plays is weird (विचित्र तथा रहस्यमय) and strange and realizes the spirit of the primitive world in which his most of the characters live. In a simple yet pregnant style he throws out such suggestions that, when gathered, they form a distinct atmosphere of the play. In the play The Golden Doom we can see how through the talks of sentries, the poem of the children, peculiar names, strange invocations of the priests that he has been successful in

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building up an atmosphere necessary for making the meaning of the play convincing and emphatic.

Among his best known plays the following are worth remembering, Gods of the Mountain, The Glittering Gate, A Night At An Inn and if, all these play deal with the people who are superstitious and yet highly imaginative like the people of Aran Islands in Ireland which were the source of inspiration for the famous play-wright J. M. Synge.

INTRODUCTION TO THE PLAY

'The Golden Doom' is a symbolic play by Lord Dunsany Through its plot and characters the writer suggests that pride is the source of all evils. Only by giving up pride a man can save himself from ruin. The king in this plays has not cared for gods in his pride. The gods or stars have symbolic meanings. They stand for spiritual desires which also need fulfilment. They are angry and are prepared to bring the king to ruin. The king realizes this and is prepared to sacrifice his pride. When he does so, the doom (विपत्ति) is averted (दूर हो जाती है).

The setting of this play is imaginary. The action takes place in the far east where people have great faith in the influence of the stars on human life. They believe in superstitions (अन्धविश्वास) and consider thunder a warning of the doom. The names of various places are the inventions of the dramatist and so are the magical formulas uttered by the priests of the stars. The whole atmosphere seems to be strange and mysterious. The strangeness and mystery have been created by references to superstitions, by strange names and weird utterances of the priests and by the poem of the children, we know that the poem is written by the children but that it should be appropriate for the king seems to be strange and mysterious. Therefore it is but natural that the prophets should read in that poem the warning of the impending (आने वाली) doom. It is because of this imaginary world which looks like the real one that we say that there is an element of fantasy in the play.

As the characters are symbols they are types. The king is a typical powerful king. Priests also belong to a class with little individualism. The same is true about almost all other characters in the play. The sentries are superstitious and

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also fearful of the king. The boy and the girl typify that innocence and frolic which are found in all children.

The plot of this play is simple and based on a simple incident of a poem being written by two children on the iron gate through which the King is to enter. Around this one simple incident an interesting plot has been woven. We wait with suspense for the golden doom which is averted when the king sacrifices his crown which is the symbol of his pride. We hold our breath to see what happens after the king has laid his crown and sceptre at the iron gate. We hear of the impending doom from the sentries and become curious to know what it is going to be like. In this way the plot of this play is simple, interesting and effectively built up.

The chief aim of this play is not a satire on superstitions but to bring out the symbolic meaning. Superstitions are used very skilfully in this play in the way of Shakespeare. The play tells us that pride should be given up for having real happiness. The satire on the predictions of the prophets is only superficial and comes because of the peculiar nature of the plot. Though the play has a touch of fantasy it does not Jar upon the sense of probability and the symbolic meaning of the play goes straight to the hearts of the audience.

WHO IS WHO IN THE PLAY

[*A brief introduction to the dramatic pesronae* (नाटक के पात्र)]

The King.

He is the chief character of this play. He lives in a great palace in Zericon. He is strong and quite wealthy. There are mines (खानें) of precious stones in his kingdom. He has fought a good many battles and established law and order among the barbarous people. He has not met his equal among other kings and he has given such a great prosperity to his people that they cannot rise against him. He has a great pride and because of it the stars who rule over the fate of man become angry with him and want to bring his kingdom to ruin. In the end the superstitious king has to sacrifice his crown the symbol of pride to appease (शान्ति करने के लिये) the angry stars.

The King's Chamberlain.

Chamberlain is the officer who manages the household of the king. Just like the king no name has been given to the

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Chamberlain. He is a typical officer. Among all the councillors (सलाहकार) of the king he alone remains unmoved by the verse written at the gate. Till the end he believes it to be a doing of some person and does not find any warning of any doom in it. In the world of supernatural fears he alone is the voice of reason.

The Chief Prophet.

He is the chief priest of the stars. When others are afraid of telling the reaching doom to the king he says it without any fear. He tells the king that he does not require any reward. He advises the King to worship the stars and to be humble. He sacrifices his crown at his advice. He is the voice of faith in contrast to the voice of reason which the chamberlain of the king is.

Two Prophets.

They are typical of priesthood. It is difficult to differentiate one from the other. In their expressions and the reaction towards the verse written at the iron gate they are the same. They do not tell the king about the doom. They simply say that the stars have spoken and nothing else. They interpret the coming evil by putting on black gown.

Two Sentries.

They are ignorant and superstitious persons. Their work is to guard the king's door in Zericon and not to allow any body to touch the door. They take bash (एक नशीली वस्तु) and while away their time when they feel bored. Both of them are the same in their behaviour and manners. There is some difference between them. It is always the first sentry who is talking about stars, their anger, the pride of the king, his coming punishment and so on. The second sentry listens to him, questions and sometimes does not offers comment on what the first one says.

Three Spies.

They are spies of the king. They find out various things secretly. It is the work of the spies to find out the person who has written the verse on the door. It is their duty to trace out the man from Thessaly who came to the door. They cannot read though they can read shadows, foot prints and whispers in secret places. They are types and not individuals.

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A Boy.

He is the boy of one of the guards of the king. He adds a line of his own to the verse composed by the girl, his friend. He can read and feels pride in it. He is the symbol of innocence and c r·fiee life. It is he who writes the verse at the king's door and at night takes away the crown. For him crown is not more important than a hoop.

A Girl.

She is the girl of a guard of the king. She cannot read. Her father is a soldier. She is imaginative and can make a small verse. She is friends with the boy and plays with him. She is also the symbol of innocence which all the children are.

A Stranger.

He is a man from one of the places of Greece. He has come to see the king but he is not allowed to touch the door by the sentries. He goes away.

Time.

The time is sometime before the fall of Babylon a famous civilization of the world. Perhaps it is the time before the 6th century B. C. The writer is not concerned with any particular date. He takes us into ancient times but he does not specify it.

Place.

No exact place is given. According to the play-wright the events of the play take place out side the king's great door in Zericon. Zericon is an imaginary place. Many other names are also fictitious.

ANALYSIS OF THE PLAY

The central incident of the play.

A boy and a girl come to the king's door and the boy writes a verse on the iron door. The meaning of the verse is that a bird of purple colour went up high in the sky and then died. This is supposed by the king to be a warning of his and his kingdom's ruin because of the anger of the stars. In order to please the stars he sacrifices his crown on the advice of the head priest.

Analytical survey of the play.

King's neglect of the stars. We find two sentries posted out side the king's gate in Zericon. The day is hot and stuffy.

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They talk about the power and wealth of the king. They tell us how the king has out done all his predecessors (पूर्वाधिकारी). They also tell us that in his preoccupation with the affairs of the state he has neglected worship of the stars and they are likely to send him a catastrophe (विपत्ति).

Entrance of the stranger. In the mean while a stranger comes. He moves towards the door of the king but he is warned not to touch the door by the sentries. He is told that the punishment of touching the door is death. We do not know anything about the stranger (अपरिचित व्यक्ति) and he never appears again. We do not know why he wants to touch the door. This increases the sense of mystery in the play.

A boy and a girl coming on the scene. After the departure of the stranger two children come there. They play there and the sentries take rest, eat bash and do not say any thing to the children. The entrance of the children brings human interest in the play dominated by the mysterious till now. The boy and the girl are not afraid of the mighty king and they have come to pray him for a little hoop. (किसी चीज का घेरा)

The interests of the boy and the girl. The boy has been taught to write by his father. The girl is the daughter of a soldier. She does not know how to write but she knows how to make a poem. She has make a small poem about a purple bird. She recites this poem to the boy who promises to write it on king's door of iron by the piece of gold he has. The small poem which becomes so important and containing mysterious meaning is introduced as a mere fancy of an innocent child. In the beginning we cannot detect its importance but when the king comes robled in purple robe we are able to connect the purple bird with the purple robed king.

The Supernatural is emphasized. The innocent that of the children is interrupted and we find sentries talking about the affairs of state. A small war is to be fought with the hill-folk. The king is very powerful even then the first sentry is very fearful. He says that the stars do not like a king to grow very powerful.

The poem is written. The boy writes the poem but he adds a line of his own which simply fits in the rhymes of the poem. It is this time that achieves a strange significance in relation to the king.

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The king enters. The children run away when the king enters the scene. One of th spy reads the poem on the iron door written in gold and tells the king. The king first enquires of the sentries if anyone came there. He wants to know why the stranger from thessaly wanted to touch the door. He asks one of his spies to find out he stranger.

The Chamberlain reads the poem. The chamberlain calls the poem a treason (राज द्रोह). He does not think it the warning of the stars but the king thinks that it is from the stars. The meaning of the poem clearly indicates that the king is just like the purple bird and his immense prosperity is like the high flight of the bird. The bird died and therefore the king will also die.

Priests of the stars are sent for. The king sends for the priests of the stars to tell him the meaning of the poem. The priests after reading the poem do not say any thing. They only put on a black grown and say that it is the warning of the stars. Chamberlain still insists that there is no harm in the poem.

Chief priest of the stars is sent for. The king sends for the chief priest and promises him a high reward if he explains to him the meaning of that poem The chief priest says that now he has no use of reward as the king is doomed the stars. According to him some god was sent to write this on the door. He advises the King to worship the stars.

The King is ready to sacrifice a boy and a girl. The king says that he would sacrifice a boy and a girl to the stars. This makes the atmosphere of the play grim (भयंकर). We are curious to see if the same boy and the girl who were responsible for the writing of the poem are brought and the mystery is going to be revealed.

The chief priest advises the king to sacrifice his pride. The chief priest is prepared to accept the sacrifice of the children. The king believes that gods love children and therefore it will please them. But the chief priest advises him to make some greater sacrifice. According to him the stars are angry with the king because of his pride and therefore he should give it up.

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The king is prepared to sacrifice his crown. The king is prapared to sacrifice his crown the symbol of his pride in order to save his kingdom. The chief priest advises him to keep the crown at the iron door and if the god who wrote the poem comes and takes it away the doom will be averted. The king does so and asks the sentries not to allow anyone to c me near the iron door.

The sentries again express their reaction. The sentries are happy that the king has given up his crown. They wish that the stars could accept it. If they do not accept the whole of the king's kingdom will be destroyed.

At night the boy again comes. It grows dark. The boy again comes asking the iron door for hoop. He finds a crown and a sceptre (राजदण्ड). For him it is as good as a hoop. He beats the crown with the sceptre and then taking the crown goes away.

The king thinks that the stars are satisfied. Immediately after the boy's going the spies find the crown missing. They report it to the king and Chamberlain. All think that the doom which was written in golden letters is averted. The king expresses relief at the acceptance of the crown by the stars. Now he can safely rule his kingdom. "The stars are satisfied."

DETAILED SUMMARY OF THE PLAY

It is outside the king's door in Zericon, sometime before the 6th century B. C. Two sentries are moving here and there. They start talking. The first sentry says that the day is very sultry and a thunder is likely to break. According to him the king is rowing in his golden boat talking about future wars to his councillor. He has neglected the stars and a doom may fall on him from the stars. If it happens so his whole of kingdom will be destroyed. When a thunder is heard in distance the fi st sentry interprets it to be the expression of the anger of the stars.

Meanwhile a stranger comes and moves towards the iron door. The first sentry warns him not to touch the iron door as the touch of its is meted out with the punis'ment of death. The stranger saying that the iron door seems to be strangely holy goes away.

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Now two children enter. One of them is a boy and another is a girl. The boy is in need of a hoop and he wants to pray the king for it. When he does not find the king he prays the door for the hoop. The sentries start taki g rest and eating bash. The children get busy in their playful talks. The father of the girl is a soldier and the father of the boy knows how to write and he has taught it to his son. The girl recites a small poem which she has made to the boy. The poem is :—

"I saw a purple bird
Go up against the sky,
And it went up and up
And round about did fly"!

She could not make a longer poem for want of more rhymes for sky. The boy adds a line of his own to the poem.

It is. "I saw it die" The girl feals that the boy does not like her poem. He assures her that he does and that he will write the peom on the iron door with gold that he has found in the stream that runs down to the river Gyshon.

While the boy is writing the poem the conversation of the two sentries is again heard. They are talking about a war that the king is going to fight with hill folk. Though the war is a small one the first sentry is very fearful. He thinks that the king has grown too powerful and rich. This thing makes the stars jealous and he fears that some doom is going to fall on the kingdom because of the anger of the stars. The boy has finished writing the poem. He reads it with the addition of his own line. When the children find the king coming they run away.

The king enters with his Chamberlain. One of his spies finds that something is written on the iron door. He informs the king of it. The king asks the sentries if anyone came near the iron door. He is told that except the stranger from Thesaly and the children of the guard nobody come there. A spy goes out to find out the stranger. When spies are not able to read the poem, the king commands the Chamberlain to read it. He thinks that the poem is related to the king and is a treason. According to him it has been written by some person. The king believes it to be a warning of the stars and he sends for the priests of the stars.

When the two priests come he asks them to read the meaning of the poem. The priests ask the servants to bring their

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golden, green and black cloaks. If there is some matter of rejoicing in the poem they will put on the goden cloak. If the king is going to be gifted with some young and beautiful things they would put on the green cloak. But if the doom is the mearing of the poem they will put on the black cloak. They read the poem one by one, say that the stars have spoken and put on the black cloaks. They refuse to make further comments. This makes the king worried though the Chamberlain still cannot see any harm in it.

The king sends for the chief priest. He promises to give him reward if he tells him the correct meaning of the poem. The chief priest reads the poem, puts on the black cloak and tells that the poem is the doom of the king, written by a god sent by the stars. He asks the king to worship the stars and be humble before them when the king is boasting of his greatness which has engendered jealousy among the stars.

The advice of the chief priest is accepted. The king decides to offer a girl to the twinkling stars and a boy to these that are firm. He thinks that the children are dear to gods and therefore this would be best sacrifice. The chief priest advises him to make a greater sacrifice. According to him the stars have become angry with him for his pride. Therefore he should sacrifice his pride. On this the king decides to give up his crown and sceptre as they are the symbols of his pride. It is decided to leave them at the iron door on the advice of the chief priest. If is thought that if the god comes again to the iron door he will find the crown. If he accepts it, it means that the stars are satisfied and the doom will be averted.

It grows dark. The king asks the sentries not to allow anyone to come near the iron door. All of them retire except the sentries who start talking about the possible result of the sacrifice. They want that the stars should accept the sacrifice. If they do not so, the first sentry thinks that the whole of the kingdom will be doomed. In the mean while the boy again comes praying the iron door for the hoop. When he finds the crown and the sceptre there he, becomes happy. He puts the crown on the ground and beats it with the sceptre out playfulness. Then he walks away with the crown. Soon the spies come and see that the crown is not there. They tell the king about it. All feel that the sacrifice has been accepted and the doom averted by the gods. The king expresses a great relief at this and says "The stars are satisfied",

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अंग्रेजी सारांश का हिन्दी अनुवाद

यह छठवीं शताब्दी के पहले जेरीकौन में राजा के द्वार का बाहर का दृश्य है। दो सन्तरी इधर-उधर घूम रहे हैं। वे आपस में बात करना शुरू कर देते हैं। पहला सन्तरी कहता है कि दिन काफी गर्म है और बिजली कड़कने वाली है। उसके अनुसार राजा अपनी सुनहली नाव में बैठे हुये अपने सलाहकारों से भविष्य के युद्धों के बारे में बात-चीत कर रहा है। उसने ग्रहों की अवहेलना की है अतः उसके ऊपर विपत्ति आ सकती है। यदि ऐसा हुआ तो सम्पूर्ण राज्य नष्ट हो जायगा। जब दूर बिजली की कड़क सुनाई देती है तो पहला सन्तरी इसका अर्थ यह लगाता है कि यह ग्रहों के क्रोध की अभिव्यक्ति है।

इसी बीच में वहाँ एक अपरिचित व्यक्ति आता है और लौह दरवाजे की की ओर बढ़ता है। पहला सन्तरी उसको दरवाजा न छूने की चेतावनी देता है क्योंकि उसको छूने का अर्थ होगा मृत्यु की सजा। अपरिचित व्यक्ति कहता है कि दरवाजा विचित्र रूप से पवित्र मालूम होता है।

अब वहाँ दो बच्चे आते हैं। उनमें से एक लड़का है और दूसरा लड़की। लड़के को एक छल्ले की आवश्यकता है और वह राजा से छल्ले के लिये प्रार्थना करना चाहता है। जब वह राजा को वहाँ नहीं पाता तो वह दरबारी से ही छल्ले की प्रार्थना करता है। सन्तरी आराम करने लगते हैं और बाश (Bash) नाम के मादक पदार्थ का सेवन करने लगते हैं। बच्चे अपनी मजेदार बातों में लग जाते हैं। लड़की का बाप एक सिपाही है और लड़के का बाप लिखना जानता है तथा उसने लड़के को भी लिखना सिखाया है। लड़की ने एक छोटी-सी कविता बनाई है जो कि वह लड़के को सुनाती है। कविता यह है :—

मैंने बैंगनी रंग का पक्षी देखा,
वह आकाश में उड़ गया।
वह ऊपर ही उड़ता गया,
और चारों तरफ उड़ता रहा।

वह तुक की कमी के कारण अधिक लम्बी कविता न बना सकी। लड़का इस कविता में एक अपनी भी पंक्ति जोड़ देता है। वह है :—

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मैंने चिड़िया को मरते भी देखा।

लड़की लड़के की बातों से यह महसूस करती है कि लड़का उसकी कविता को पसन्द नहीं करता। लड़का उसको यह विश्वास दिलाता है कि वह उसकी कविता को पसन्द करता है तथा लौह द्वार पर उसको एक सोने के टुकड़े से, जिसमें उसको गिशौन में मिलने वाली धारा में पाया है, लिख देगा।

लड़के के कविता लिखते समय सन्तरियों की बात-चीत फिर से सुनाई पड़ती है। वे एक ऐसे युद्ध के बारे में बात कर रहे हैं जिसको कि राजा पहाड़ी लोगों से लड़ने वाला है। हालाँकि युद्ध छोटा है फिर भी पहला सन्तरी भयभीत दिखाई देता है। वह सोचना है कि राजा बहुत शक्तिशाली तथा धनवान हो गया है। यह बात ग्रहों को ईर्ष्यालु बना देती है और वह सोचता है कि ग्रहों के क्रोध के कारण एक भारी विपत्ति आने वाली है। लड़के ने कविता लिखना समाप्त कर लिया है और वह उसमें एक अपनी पंक्ति जोड़ कर सुनाता है। जब बच्चे राजा को आता हुआ देखते हैं तो वे भाग जाते हैं।

राजा अपने राजमहल अधिकारी के साथ आता है उसके जासूसों में से एक दरवाजे पर कुछ लिखा हुआ देखता है। वह राजा को इस बात की सूचना देता है। राजा सन्तरियों से पूछता है कि क्या कोई व्यक्ति दरवाजे के पास आया था। उसको यह बताया जाता है कि थैसली के अपरिचित व्यक्ति तथा रक्षकों के बच्चों के अलावा वहाँ और कोई नहीं आया। थैसली के अपरिचित व्यक्ति का पता लगाने के लिये एक जासूस चला जाता है। जब राजा के जासूस कविता को पढ़ने में अपने को असमर्थ पाते हैं तो राजा अपने राजमहल अधिकारी को उसको पढ़ने की आज्ञा देता है। राजमहल अधिकारी यह समझता है कि कविता राजा से सम्बन्धित है और यह एक राजद्रोह है। उसके अनुसार इसको किसी व्यक्ति ने लिखा है। राजा यह समझता है कि यह ग्रहों की चेतावनी है और वह ग्रहों के पुजारियों को बुलवा भेजता है।

जब ग्रहों के दो पुजारी आते हैं तो वह उनसे कविता का अर्थ बतलाने के लिये कहता है। पुजारी अपने नौकरों से सुनहरे, हरे तथा काले लबादे लाने को कहते हैं। अगर कविता में कोई खुशी की बात है तो वे सुनहरे वस्त्र धारण करेंगे। अगर कोई राजा को सुन्दर एवं नई चीजें मिलने वाली हैं तो वे हरे वस्त्र

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धारण करेंगे। अगर कविता का अर्थ कोई विपत्ति है तो वे काले वस्त्र को धारण करेंगे। वे एक-एक करके कविता को पढ़ते हैं और कहते हैं कि ग्रहों ने अपनी बात प्रकट कर दी है और वे काले वस्त्र धारण कर लेते हैं। इसके अलावा वे और कुछ नहीं कहते। इससे राजा चिन्तित हो जाता है परन्तु राज-महल अधिकारी को इसमें अब भी कोई अप्रिय बात नहीं दिखाई देती है।

राजा मुख्य पुजारी को बुलवा भेजता है। वह उसको वचन देता है कि अगर कविता का ठीक-ठीक अर्थ निकालेगा तो वह उसको पुरस्कार देगा। मुख्य पुजारी कविता को पढ़ता है काले लबादे को धारण करता है और बताता है कि कविता राजा की विपत्ति है जो ग्रहों के द्वारा भेजे हुये एक देवता ने लिखी है। जब राजा अपनी उस महानता के ऊपर गर्व करता है जिसने तारों में भी ईर्ष्या उत्पन्न कर दी है तो मुख्य पुजारी उससे तारों की पूजा करने तथा उनके प्रति नम्रता दिखाने को कहता है।

मुख्य पुजारी की सलाह मान ली जाती है। राजा झिलमिलाते हुये तारों को एक लड़की तथा दृढ़ता से चमकते हुये तारों को एक लड़का बलिदान करने का निश्चय करता है। वह सोचता है कि बच्चे देवताओं को प्रिय होते हैं अतः यह सबसे अच्छी बलि होगी। मुख्य पुजारी उसको इससे बड़ी बलि देने की सलाह देता है। उसके अनुसार ग्रह राजा से उसके घमण्ड के कारण नाराज हो गये हैं। इसलिये राजा को अपने घमण्ड की बलि देनी चाहिये। इस पर राजा अपने मुकुट और राजदण्ड को, क्योंकि वे उसके घमण्ड के प्रतीक हैं, त्यागने का निश्चय करता है। मुख्य पुजारी की सलाह के अनुसार उनको लौह दरवाजे पर छोड़ने का निश्चय किया जाता है। यह सोचा जाता है कि अगर देवता लौह दरवाजे पर फिर से आता तो उसको वहाँ मुकुट मिलेगा अगर वह इसको स्वीकार कर लेता है तो इसका मतलब होगा कि ग्रह सन्तुष्ट हो गये हैं और विपत्ति टल जायगी।

अन्धेरा अधिक बढ़ जाता है। राजा सन्तरियों से लौह दरवाजे के निकट किसी को न आने देने के लिये कहता है। सन्तरियों को छोड़ कर सब चले जाते हैं और सन्तरी बलिदान के सम्भावित परिणाम के विषय में बात करना शुरू कर देते हैं। वे चाहते हैं कि ग्रह बलिदान को स्वीकार कर लें। अगर वे ऐसा

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नहीं करते हैं तो पहला सन्तरी यह सोचता है कि सारा राज्य नष्ट हो जायगा। इसी बीच में लौह दरवाजे से छल्ले के लिये प्रार्थना करता हुआ लड़का फिर से आता है जब उसको मुकुट और राजदण्ड वहाँ पर मिलता है तो वह खुश हो जाता है वह मुकुट को पृथ्वी पर रख कर खेल ही खेल में राजदण्ड से ठोंकता है। फिर वह मुकुट को लेकर चला जाता है। शीघ्र ही वहाँ जासूस आते हैं और देखते हैं कि मुकुट वहाँ पर नहीं है। वे राजा को इसके बारे में बताते हैं। सभी यह अनुभव करते हैं कि देवताओं ने बलिदान को स्वीकार कर लिया है और विपत्ति टल गई है। राजा इस पर बड़ी राहत महसूस करता है और कहता है "ग्रह सन्तुष्ट हो गये हैं।"

SOME MEMORABLE QUOTATIONS FROM THE PLAY

1. **First Sentry.** Because if a doom from the stars fall suddenly on a king it swallows up his people and all things round about him, and his palace falls and the walls of his city and citadel, and the apes come in from the woods and the large beasts from the desert so that you would not say that a king had been-there at all.

2. **First Sentry.** When a man goes to fight, the curtains of the gods wax-thicker than ever before between his eyes and the future, he may go to a great or to a little war.

3. **First Sentry.** When kings grow very mighty the stars grow very jealous.

4. **Second spy.** We watch Majesty, and we search out, Majesty. We read shadows, and we read foot prints, and whispers in secret places. But we do not read writing.

5. **King** I fear that we may go no more, my chamberlain, along the winding ways of unequalled Zericon nor play dahoori with the golden balls. I have thought more of my people than of the stars and more of Zericon than of windy heaven.

6. **Chamberlain.** Believe me Majesty, some idle man has written it and passed by. Your spies shall find him and then his name shall be soon forgotten.

7. **First Prophet.** Bring hither our golden cloaks, for this may be a matter for rejoicing; and bring out green

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cloaks also, for this may tell of young beautiful things with which the stars will one day gladden the King ; and bring our black cloaks also for it may be a doom. The stars have spoken.

8. **King.** If the people see the prophets covered in black they will say that the stars are against me and believe that my luck has turned.

9. **King.** Not for myself I have a fear of doom, not for myself : but I inherited a rocky hand, a windy and ill-natured, and unused it to prosperity by years of peace and spread its boundaries by years of war. I have brought harvest up out of harren acres and given good laws into naughty towns, and my people are happy, and lo ! the stars are angry.

10. **Chief Prophet.** Such an one has gone up and up, increasing power and wealth, such an one has soared above the crowns of those that went before him, such an one the stars have doomed, the undying ones, the illustrious.

11. **King.** I have been a great king...Let it be said of me "The stars over threw him and they sent a god for his doom." For I have not met my equal among kings that man should overthrow me ; and I have not oppressed my people that man should rise up aginst me.

12. **Chief Prophet.** If you sacrifice your crown, which is your pride, and if the stars accept it, perhaps the god that they sent may avert the doom and you may still reign in your kingdom, though humbled and uncrowned.

13. **Chief Prophet.** Even now the sun has set who denies the stars, and the day is departed wherein no gods walk abroad. It is near the hour when spirits roam the earth and all things that go unseen, and the faces of the abiding stars will be soon revealed to the fields. Lay your crown there and let us come away.

CRITICAL APPRECIATION OF THE PLAY

A symbolical play.

The golden doom is a symbolical play. Its chief purpose is to bring out the moral that a man should give up his pride if he wants to be happy. This moral has been expressed through the characters and the plot. This play reminds us of modern civilization which has given a great deal of prosperity to man but

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which has neglected the spiritual powers, symbolized by the stars in the play, in its pride. In the play the king is the symbol of pride and prosperity, the chief priest symbol of faith, the chamberlain the symbol of reason and the sentries the symbol of ordinary and ignorant humanity. The golden doom is averted when the king gives up his pride.

Its theme.

The theme of the play has been introduced by the title which is very apt. The king is faced with the doom because of his pride got through gold which is the sole ruler of this earthly world. Not only this the doom has been written in golden letters on the iron-door. The title has another sense also. The small poem becomes the golden doom because it does good to the people as the king casts away his pride. The poem does not do any real harm and, therefore, it is not a black doom.

Three unities observed.

The king has to sacrifice his crown and sceptre. This indeed is a doom but a golden one (golden is used in good sense). All the play is built around this. The play has unity of action. The talks of the sentries, the entrance of the stranger, the play of the children and their small poem, all are concerned with the main action of the play i.e. The sacrifice of the crown and sceptre. The symbol of kingly pride and power. It has unity of time and place. The observance of three unities helps in producing the single dramatic effect. The plot is simple. The king has become proud. The stars do not like it. In the beginning we are curious to see how the stars are going to inflict the doom on the king. The coming of the stranger heightens the mystery. The play of the children and their poem gives us a relief. But the interpretation of the poem by the priests again fixes our attention on the doom. The utterances of the chamberlain creats uncertainty. It is just possible that the king may accept them. We watch with great attention how the doom is going to be averted

Characterization.

As the play is symbolical in meaning its characters are types and not individuals. The king is like all other kings. The sentries are a set of superstitious and ignorant persons. Only the chamberlain seems to have some reason. The boy and the girl have usual innocence. They are carefree in their play. For the

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boy the crown is as good as a hoop and a piece of gold as a piece of chalk to write with. The priests are conventional priests and try to interpret everything in terms of religion.

Stars as powerful as a character.

The stars though not present on the stage also become a powerful character. The sentries talk about them, their anger and the doom they might sent to the king. 'The purple bird' of the girl flies high in the sky where the stars live. The king when listens to the poem thinks that it is the warning of the stars. The priests of the stores are also very impressive. From the beginning to the end the stars dominate the play indirectly. The king in his pride does not care for them but he is forced to humble before them because of the poem written by the boy on the king's iron-door.

Mysterious and strange atmosphere.

A unique feature of this play is its mysterious and strange atmosphere. We are in an unkown land before the fall of Babylone. The sentries are talking about the stars and their influence on the life of man. The stars cannot tolerate the pride of anyone. The king has become proud and the doom is soon to come. The whole city would be destroyed. Strange animals will come from the forests and live in the city. While we are full of fear of the doom a stranger comes from Thessaly. He wants to touch the iron-door. He cannot touch it because it means death. Why has he come and why does he want to touch the iron-door? We know nothing about it. It increases our sense of mystery in the play. The children come and play. The boy writes a small poem on the iron-door with the piece of gold he has in his hand. In itself it seems to be nothing but when the poem is related to the doom going to fall on the head of the king the whole thing becomes mysterious and strange. The invocations of the priest and their black gowns heighten the weird atmosphere. Suspense is further created when they begin to sharpen their knives. The stealthly walk of sentries and the boy taking away the crown in the dark help to realize the mysterious and strange atmosphere at which Lord Dunsany is so good.

Dialogues and conclusion.

The play has become interesting because of the simple but meaningful dialogues. The poem of the children is so simple

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and yet it becomes so significant when it is related to the king. The language is surcharged with that mystery and strangeness which is to be found in the atmosphere of the play. The style is simple but highly suggestive. It has symbolical meanings beyond the plain and simple meanings. But the beauty of the play is that we can accept even the face meaning of the play with great delight without worrying ourselves about its symbolical meanings. On the whole the play is a good example of Lord Dunsany's technique which is so developed, which is so simple and yet pregnant with thoughts and suggestions.

QUESTIONS AND ANSWERS

Q. 1. Discuss the appropriateness (उपयुक्तता) of the title 'The Golden Doom'.

Ans. The title of this play seems to be strange. In the beginning we are not able to understand its meanings. How a doom can be golden we ask. But after reading the play we find that the title is very apt and throws out many suggestions beyond its literal meaning. As the play has touches of fantasy so the title is also a little fantastic (विचित्र). The title of this play alone sums up the whole drama.

In its literal (शाब्दिक) sense it means the doom written in the letters of gold. It is a poem recited to the boy who adds a line of his own to the poem. Then he writes the poem on the king's door with a piece of gold that he has found in a stream. When the king comes there and the Chamberlain read the poem for him he gets worried. The Chamberlain thinks that it was written by some idler and there is no harm in it. Even then he sends for the priests for interpretation. The priests including the chief priest think that it has been written by a god sent by the stars with a piece of gold and it means the doom of the king and his kingdom. The king has to make sacrifice in order to pacify (शान्त करना) the gods. In this way the title tells us about the central situation of the play.

The little also suggests that the king gets the doom because of his immense pride. The achievements of the king are great. He has made a barren rocky land, feritle and people have become prosperous. He has extended the boundaries of his kingdom by continuous wars. He is very powerful and there is none like him among

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other kings. But he has become proud and has neglected the worship of the stars. He even feels secret satisfaction in the fact that he is envied by the almighty stars. This pride he gets through his gold. He gets precious stones from mines. Gold is in plenty in his kingdom. It can be found in the stream by a boy and he can write with it. Every one knows that the centre of all powers is gold. The dramatist suggests that the king became very powerful through gold. This created pride in him which becomes the cause of his doom. This doom can be averted only by sacrificing his golden crown and sceptre.

There is another suggestion in the title. It is towards the nature of the doom. Golden word is always associated with good. We speak of golden occasion, golden rule, the golden mean, the golden age and soon. Doom is generally black and horrible. The sentries are thinking of this type of doom when they think that in anger with the king the stars might destroy him and his kingdom. The doom falls on the head of the king but it is not black, that is, it is not harmful. It is a golden doom that he has to face. It is a doom in the sense that he has to give up his crown and sceptre. It is golden in the sense that it does his or kingdom no harm. Because of this golden doom he realizes the weakness of his character and frees himself from it.

In this way the title of the poem is very suggestive and poetical. Its meanings are not limited to its literal sense. Perhaps it does not make any literal sense and is a bit fantastic. There is a touch of irony about the title. The irony lies in the fact that the golden words of a child-like heart become the source of a great worry for the king and his people. Perhaps the dramatist suggests that it is the doom sent by the pure heart of a child and therefore it is not cruel and black. By accepting the golden doom the king is able to save himself from the black doom. If the success of a play can be judged by its title 'The Golden doom' unequely successful.

Q. 2. What light does the play throw on the character of the king ?

Ans. The whole play is built around the personality of the king. In the beginning we find that the sentries are talking about his power and wealth. According to them he is so occupied with the affairs of the states that he does not get time to consult the prophet of the stars. The children come to pray the king for the hoop. The stars send the doom to the king. He stands for

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the whole state. The doom on the king means the destruction of the whole state. The king is worried not about himself but about his kingdom which he has built up with hard work and patience.

Therefore the king is the central figure of this play. All other characters seem unimportant before him. He dominates the play even when he is not on the state because the talks of other characters are centred on him. He is the type of a benevolent dictator who can be found in various states of to day. He is not given individual characteristics. Even then he is made interesting by the play-wright.

He is very powerful and possesses immense wealth. In his kingdom there are mines of opal and turquoise. He has a very big army and he can crush any enemy. He thinks that there is no one equal to him among other kings of the earth. It is a source of secret satisfaction to him that stars have grown jealous of his power and glory.

He is like the leaders of democracy in the present day world. They devote much time to the service of their country but out side that they do not care for the freedom and troubles of other. The king loves his people. He has made them prosperous and, therefore, fears no rebellion on their part. He fears the doom not for himself but for his people. His was a barren and rock country. He has made that country prosperous through years of peace. He says that he has never oppressed his people. His love for his people is undoubted.

But he has fought many wars and extended the frontiers of his country. He has crushed the freedom of many others for the sake of his country. He is making preparation for future wars at the time of the scene. He is thinking of fighting with the hill folk. This shows that he is not considerate to others as he is to his own country.

Too much power and wealth has made him proud. It is to his pride that many characters of the play refer to. The sentries tell us that the stars are grown jealous of the power and wealth of the king. The high priest states it clearly. He says that the stars have grown angry with the king because of his pride. The king himself admits this. He says that he has given more attention to his people than to the stars. It is with a sense of

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pride that he says "Let it be said of me, 'The stars over threw him, and they sent a god for his doom'."

Like the people of old he believes in the stars. He is prepared to make any sacrifice for averting the doom. He tells the priest that he will sacrifice a girl to the twinkling stars and a boy to those of steadfast light. He is told by the high-priest to offer something greater i.e. his pride. The king decides to give up his crown and the sceptre, the symbols of his pride, in order to please the stars. He does so and finds that the stars are pleased.

The king is a person who from small beginnings becomes mighty and great. The symbol for expressing his glory is that of the purple bird that goes up high and high in the sky. But like the bird in the poem written on his gate he does not die because he accepts the supremacy of the stars.

Q. 3. Write an essay on the atmosphere in the play.

Ans. An outstanding feature of the plays of Lord Dunsany is their weird atmosphere. He realizes this atmosphere by going to the primitive (आदमियों की दुनियाँ) world or to the Celtic traditions. He takes much interest in the mysterious and the strange. 'The Golden Doom' is a play where he has created the mysterious and strange atmosphere successfully.

The scene of the 'Golden Doom' is in the eastern world before the sixth century B. C. People are superstitious and they believe that the stars exercise an influence on the life of the men. The sentries are talking about the prosperity of the king and the doom he has invited by his neglect of the worship of the stars. The second sentery gives us a vivid picture of destruction should the stars send the doom to the king. The whole city will be destroyed. There will be found only large beasts of forest in the city and no living men. It will seen as if there had been no king and no city.

This is only a possibility. An atmosphere of a suspense is created. We want to know what doom is going to visit the king. Then a stranger comes. He wants to touch the iron door. We do not know anything about him and about his touching of the door. Nor we are told about him in the end of the play. The whole atmosphere grows mysterious.

The children give us relaxation. But the poem of the girl again arouses our mystery. It is the 'purple bird' about which

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the girl sings. The birds are not purple as is pointed out by the boy. We begin to ask if there is any special significance in 'the purple bird'. We are again in suspense when we find the boy writing the poem on the iron-door. To touch the door means death. The boy has touched the door. We wait for seeing what happens to him. The appearance of the spies on the stage again puts us in suspense and mystery. We wonder whether he has seen the boy writing on the iron-door.

The poem written by the boy on the iron-door gains strange and mysterious imp rtance when it is read to the king. It may have been written out of playfulness but we ask why 'the purple bird' should have been used in this poem. The gods love children. Have the stars made the boy their insturment for writing the warning on the door ? All of it seems mysterious and strange. The incident of the boy writing on the door is simple and comm n place but it increases the drama ic suspense and mystery.

The presence of the priests in their black robes and their utterance of certain spells (मन्त्र) makes the atmosphere awesome. We think that a doom is going to visit the king. When the king is prepared for the sacrifice of the boy and the girl and the priests sharpen their sacrifical knives the atmosphere of the play grows grim. However, we feel relieved when we find that the king is going to give up his crown and sceptre in place of sacrificing the children. The coming of the boy in darkness asking the iron-door for the ho p and then taking away the crown again cause mystery and awe.

The total impression of the play is that of the world mysterious and strange. There is much dramatic suspense in the play. The atmosphere of the play is not satiric. The end of the play tells us that the golden doom is for the good of the king. We find how the fear of the stars saves the king and his kingdom from future misfortunes. The dramatist is very adept at creating necessary atmosphere for the play. In this play the atmosphere is full of poetical and symbolical suggestions and also dramatic suspense and mystery which make the happenings of the play seem natural.

Q. 4. "The Golden Doom" is a moral allegory." Discuss.

Ans. An allegory is a story which has two meanings. One of them can be found on the surface and another can be found

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only when we go deep into the story. 'The Golden Doom' is also an allegory which has got a moral to point out. Its surface meaning is that a king who neglects the worship of the stars is forced to pay them respect by giving up his crown and sceptre, the symbols of his pride. For knowing its real meaning we will have to read the play thoughtfully.

The symbolical meaning of the play is that it is necessary to caste one's pride in order to get real happiness. The king has all the material things. He has enough wealth and a big army. His people are prosperous and live in peace. But he has got immense pride and therefore he feels disturbed when the poem written by the small boy on the iron-gate is read to him. He finds much similarity between himself and 'the purple bird' of the poem. He thinks that a doom might take him in spite of all his wealth and power. He is told by the chief priest that it is his pride that has angered the stars who sent a god to write his doom on the iron door.

The king accepts the advice of the chief priest. Now he is prepared to please the stars, the symbols of higher things in life. He can sacrifice a boy and a girl to the stars. He is told by the chief priest to make a greater sacrifice and that is the sacrifice of his pride. The king decides to give up his pride by sacrificing his crown and sceptre at the iron-door. In the end he finds that the stars are satisfied and he feels happy.

In the light of the moral, underlining the play, the characters assume symbolical meanings. The king is the symbol of material prosperity unattended by spiritual progress. He goes on increasing his power and wealth but he does not care for the stars which stand for the spiritual urges of the life. The result is that he finds himself beset by the doom. He can get rid of the doom only when he casts away his pride which is the greatest obstacle in spiritual progress and the worship of the gods.

The priests are the voice of faith. They see everything through the eyes of faith. They fear the stars. The chamberlain is the voice of reason. He tells the king that the poem is written by some idler and there is no harm in that. But the voice of reason is not able to set the doubts and worries of the king at rest. The sentries are the common folk who are afraid of God and who are humble. The children are purity and innocence symbolized. It is for this that their small poem which is simply a play for them strikes a great terror in the heart of the king and his people.

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The dramatist could bring out this moral only by a plot full of suspense. He handles the plot in such a way that our interest in the play never lessens. It seems as if the things were happening before our very eyes. Our interest in the story is so great that at first we accept it at its surface meaning. It is after a little thinking that its hidden moral strikes us home. The weird primitive world before the fall of Babylone has an idea to offer us. This idea has been presented to us through beautiful and poetical symbols used in this play.

In this way we see that "The Golden Doom" is an interesting play. It is full of a strange atmosphere which holds our breath for sometime. But it is also a parable and provokes our thoughts. Only a dramatist of Lord Dunsany's capacity could have hidden his meaning so skilfully in an interesting and exciting play.

Q. 5. Is there an element of satire in the play? Give a reasoned answer.

Ans. For many the play seems to be a satire on the superstitious. According to them it is natural for a small boy to write a poem on the door and therefore it need not terrify the king and his people. For them the play ends in anticlimax. The king sacrifices his crown at the iron-door. It is taken away by a boy and not a god as is supposed by all. The king's supposition that the sacrifice has been accepted by the stars seems to be ridiculous. They think that the priests make a lot of fuss about nothing. It is natural for men of the rational age which the twentieth century is to think so.

If the above view is correct we find that many things remain unexplained in the play. The dramatist does not insert even a single satirical sentence against the priests who are the voice of faith. The priests are made impressive and awe inspiring. Their behaviour does not seem to be hypocritic. On the other hand they are quite serious and sincere and to say that the dramatist has ridiculed them would be to find a meaning which is not there. Again the king sacrifices his pride in the forms of the crown. Pride has been thought to be th root of all evils. Giving up pride would not seem to be ridiculous even to an extreme rationalist. Moreover the play ends with the conversion of the king. He is not shown to be duped.

The difficulty of the children also comes in the way. A rationalist can say how a poem written by a boy can be

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supposed to be written by a god. The clue of this in these words of the king "They say that the Gods love children." It is because of this that he wants to make a sacrifice of a boy and a girl to the stars. Moreover the use of "the purple bird" and the line of the boy "I saw it die" are not purely accidental. They seem to be purposive. And then if it is merely a play why the boy should come again in the darkness. All this shows that the dramatist did not intend to laugh at the superstitious beliefs.

His aim was to illumine us with an idea but through an exciting and strange plot. Whatever the satire the reader may find here is incidental and not purposive. If there is any satire it is the satire on the people who seem to be guided by reason and who ignore the higher values of life. The king has neglected the worship of the stars i. e. faith and spiritual values. It is because of it that he gets scared by the small poem. He realizes that he has great pride and that it may bring doom any day. Therefore he grows very fearful when the small poem is read to him.

The attitude of the chamberlain is also confused. He says that the poem has been written by an idler but it is he who sends for the priest. He finds no harm in the poem but even then he calls it treason. When the chief priest confirms the views of his fellow priests he does not say anything. His rationalism is not consistent as the faith of others is.

Therefore secularism becomes the subject of incidental satire. Actually the dramatist was interested neither is satirizing the believers nor the unbelievers. His aim was to take the audience into an ancient world of his own invention, give them suspense and thrill and then suddenly flash the idea on them that for realizing and fulfilling the spiritual urges the first necessity is to cast one's pride. Secularism breeds vanity and pride and proves dangerous if not modified by faith.

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CHAPTER 2

The Discovery

(*Herman Ould*)

INTRODUCTION TO THE AUTHOR

Besides being a famous dramatist Herman Ould has made his mark in other forms of literature too. He is also a famous critic and novelist. He has written a critical study of the plays of Galsworthy who occupies an important place in the literature of the present century. His novels, though not very outstanding are among the favourites of the readers.

All his plays are historical. It is difficult to write a historical play as we have to catch the spirit of the past and also that of the hero and then to make the play interesting to the audience of the present. If the things of the past do not have any bearing on us or any affinities with us we lose interest in them. But if in order to interest the audience the past is pictured like the present it will break the historical spell necessary for the life of the hero and also that of other characters. This problem of keeping to the past yet making it interesting to the present can be solved only by master dramatists like John Drinkwater, Laurence Housman and Herman Ould.

Herman Ould has written three historical plays Joan the Maid, The Path finder and The Discovery. The first one is about Joan of Arc who helped King Dauphin of France, routed the English forces and freed France from the British clutches. She fell into the hands of the British and was burnt at the stake. The second play is about David Livingstone, famous English missionary who went to Africa and preached religion and culture there. The third one is about Christopher Columbus who discovered America in 1492.

In his play the historical figures live again. Herman Ould has got a knack of catching the real spirit of his hero or heroine. Because of it he has been very successful in his plays. There are historical events too in his plays but they do not matter so much as his men or women behind these plays.

He is the master of the dramatic technique and very good at bringing about the climax. He can afford us a good deal of

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dramatic suspense and thrill. This is true also about his present play. His language is simple and dialogues are suited to his characters ? His characters whether historical or born out of imagination have a life of their own. They are adventurous, and heroic. They have missionary zeal. But he has not made them super human. They have their weakness and share them with ordinary folk.

His famous plays incl de Joan The Maid, the Path Finder, The Discovery, T e Dance of Life and The Light Comedian. His historical plays have secured for him a confirmed place in the dramatic literature.

INTRODUCTION TO THE PLAY

The discovery is a historical play. It dramatizes the incident of Columbus's first sighting of the West Indies on the night of October 11,1492. The Europeans wanted to discover a sea-route to India when the land route was stopped by the Turks. Columbus determined to reach India by the sea-route and he sought the help of the monarch of Portugal. When he could not get any help from England he came to Spain and persuaded the king to help him in his mission.

Columbus selected a crew of honest and trusted sailor and started on his voyage of discovery in a ship named Santa Maria from the coasts of Spain on Angust 3, 1492. In the beginning the sailors were full of hope of discovering new land and they continued their voyage patiently. But when they did not get any success in spite of remaining on the high seas for two months and more, they grew rebellious. They requested Columbus to go back as they were home-sick and unfavourable wind was blowing. But Columbus was so firm of purpose that he would not listen to any thing. The sailors grew rebellious and threatened to arrest Columbus and to turn the ship home-ward. Columbus remained firm and fearless and told them that he was not-prepared to go back. The rebellious sailors became prepared to wait till another day. But it was on the same night, that is, on October 11,1492, that the land was sighted and the vision of Columbus was fulfilled.

It is just half an our before the great 'Discovery' that has been made to live again in this play. The discovery of Columbus was epoch-making in the history of the world. But it is not this discovery that enraptures the dramatist. He is fascinated by the iron will of Columbus and he infuses the whole play

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with the vision of the great discovery. It is not the discovery of the West Indies that is important. It is the discovery that a man of vision should not hope for any help from others. He tells Pepe his page "I ave discovered that when a man is given a vision he must follow it alone." He is prepared to follow it alone. It is this discovery that has shown light to humanity since ages. It is this discovery that has brought us to such a great height of progr ss. T! e efore, the title of the play seems to be very sugge tive pivot of our attention in the play. There are movements of suspense and thrill. The sailors are prepared to revolt. There is no one on the side of Columbus except Pepe. Our attention is fixed on the revolt we wait anxiously for what happens next. In spite of this th ill and suspense the vitalizing force of this play is Columbus. Herman Ould has been successful in grosping the real spirit of the great discoverer of history and making him live again before us.

'The Discovery' is an example of Herman Ould's skill in plot construction. In this play when he begins the play the elements of conflict and tension are already clearly in sight. He builds up the climax by small subtle touches and then leaves us as overwhelmed as Columbus is at his discovery.

WHO IS WHO IN THE PLAY

(*A brief introduction to the dramatists personae*)

Christopher Columbus.

He is the hero of the play. He is a man of forty six. He is tall and well built and his prematurely white. His complexion is fair. He is on the voyage of discovery and hopes that he will discover a new land spread religion there. He thinks that he has been chosen by God to reveal his mystery. Had it not been so God would not have given time the desire to solve the mystery. More than two months have passed, the ship is going farther and farther, other have lost faith in the discovery of new land but the vision of new land is still before him. Other sailor revolt against him. They are prepared to kill him. Only Pepe is left on his side but he is fearless. Danger is the breath of his life. He is not afraid of dying and even in the time of mutiny he does not allow authority to slip from his hands. Through his unfailing courage, show of authority and fearlessness he suppress the rebellion of the sailors. His vision is fulfilled and he is the first to sight land on the crucial night of October 11, 1492.

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Pedro Gutierrez.

He is second in command of the ship. He is a little educated and can understand many things which other superstitious sailors cannot. He has faith in the vision of Columbus but that vision is shaken after the voyage of more than two months. He is not so idealistic as Columbus is and tries to understand the sentiments of the sailors. He thinks that Columbus is exacting too much from the sailors and is trying to look into forbidden secrets of nature. He never comes in open revolt but it is clear that his sympathies are with the home-sick sailors. Even then he does not revolt against the authority of Columbus. On the contrary he obeys his orders and tries to suppress the mutiny though in vain. It is Pedro to whom Columbus first shows the light on the land.

Pepe.

He is a page-boy. He is a loyal attendant of Columbus and remains loyal to him even when all have forsaken him. He believes in the vision of Columbus and never gives up his belief. When the sailors rush to lay hands on Columbus he stands between him and the sailors. He tells the sailors that first they should kill him and then Columbus. He dislikes the company of sailors and likes to be with Columbus. He is hungry for the love of Columbus and obeys him always. He is a note of affection and faith in the atmosphere where people are simmering with revolt.

Juan Patino.

He is a sailor on the ship. He is seen talking with Deigo in the beginning. He is a simple man and feels sympathy for Columbus. He is also in revolt against Columbus but he is not violent and respects Columbus till the end. After Pedro he is the first to acknowledge the authority of Columbus in the end.

Diego Garcia.

He is another sailor. He is called 'surly' by Columbus. He is really bad tempered and unfriendly. He is dangerous man according to Pedro as he is spreading discontent more than others. He is not in open revolt in the beginning but he is openly defiant. When Columbus is able to hold the sailors with his authority he rushes forward challenging Columbus openly. It is he who rushes to attack Columbus first. He is the most violent among all the sailors.

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Francisco.

He is one of mutineers. He informs Columbus that the sailors are getting desperate. He tells him that he respects him and does not want that violence should be used against him. He warns him of the consequences of trying the patience of the sailors to the breaking point. In the beginning in his arguments he feels a little nervous but he holds his ground firmly and refuses to obey Columbus when he wants to send him for another rebellious sailor. He tells him that discipline is the thing of the past.

Gullermo Ires.

Gullermo Ires is another mutinous sailor. He says to the seamen "The Santa Maria will be lighter for his carcass." He refers to Columbus. He leads the open revolt and when others are afraid of going ahead, he advances and challenges Columbus. He is called an excellent sailor by Columbus. His only defect according to columbus is looseness of his tongue. In the end he tells Columbus that sailors can wait for another day.

ANALYSIS OF THE PLAY

Diego and Juan speaking in loud whispers.

Juan is seen adjusting the sails and masts. Diego is helping him. They seem to be in conspiracy. Diego expresses his anger with Columbus who is not allowing the home-sick sailors to return home. Juan is also rebellious but he says that he feels pity for Columbus. In the mean while a song of the drunken sailors is heard. Juan thinks that the sailors should stop that because it will infuriate the Captain. Diego expresses his contempt at this and says that they will sing to keep up their spirits.

Pedro comes there.

Diego expresses his impatience for going home to Pedro. He tells him that Columbus should give way to his sailors. Pedro asks him not to have mutinous thoughts.

Appearance of Columbus.

Juan is gone before Columbus comes. He is angry with Diego for not being at his duty and rebukes him for this. Diego goes away definitely. Pedro tells Columbus that Diego is the chief person in causing dissatisfaction.

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Pedro and Columbus.

Columbus hears the song of the sailors. He expresses his disapproval of this but pedro calls it relaxation. Columbus regards this as an expression of doubt in his mission on the part of Pedro. Pedro clarifies his position. He tells Columbus that they have been for a long time on the unchartered seas and perhaps it is not Gort's will that they should pursue the journey in face of ill luck. Columbus tells him in anger that it is his will. Then he feels sorry and tells Pedro that it is his will because it is the will of God. He asks Pedro to go and to stop the song of the drunken sailors.

Pape is seen by Columbus.

Pape loves Columbus and is perfectly loyal to him. He tells Columbus that he prefers his company to that of other sailors, that he does not doubt the faith of Columbus though all others do. He also warns the captain to be careful on account of the despearte mood of the seamen. Columbus expresses his thanks to the boy and asks him to go. Now Pedro comes back and reports that the sailors are disobeying him. Columbus resolves to teach them a lesson.

Francisco appears to warn him on behalf of mutineers.

He tells Columbus that the temper of the crew is dangerous. He tells him that they can not tolerate going ahead any longer new. He argues with Columbus when he wants to talk to him as man to man, Columbus tells him that he has been destined by God to find out new land and that it is the duty of the sailors to obey him. When Columbus hears the sharp voice of Guillermo and knows through Pepe that he was wisning him dead he asks Francisco to go and to bring Guillermo. He refuses to do so.

Columbus shows authority and firmness.

At this time the mutinous sailors burst on him. He asks them not to step forward. If any one does so he will be put him into irons and he will do so himself if nobody obeys him.

Guillermo comes forward.

When nobody is prepared to come forward Guillermo does so. He tells Columbus that the sailors are hungry for their homes and women. He threatens that the helm of Santa Maria will be turned towards Spain and they will navigate the ship even without Columbus.

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Columbus tells him the duty of discipline.

Columbus tells him that except his tongue Guillermo is quite good. It is his duty to obey him as he himself is obeying the Roval Sovereigns of Spain. He asks the sailors to return to their duties.

The mutinous sailors are not pacified.

Now Diego comes forward and challenges Columbus. He rushes towards him. Others follow him. But Pepe comes before Columbus and tells the sailors that they should first kill him and then lay violent hands on the Captain. The sailors threaten Pepe also but Pepe is called by Columbus.

Columbus's discovery before the discovery of new land.

Columbus tells Pepe that he set out to discover new land for giving them the knowledge of their Saviour and find new wealth and dominion for the Sovereign King and Queen. What he has discovered is that a man of vision should follow his vision alone. Others cannot follow his vision.

Rebellious sailors calmed.

At the pathetic words and courage of Columbus Pepe is moved. He tells him that he has always been loyal to him. Pedro also says that his loyalty was never in question. Other sailors are prepared to wait till the next day. The mutinous sailors, though not completely satisfied withdraw.

Light on the land seen.

Columbus asks Pepe to go who kisses his hand and then goes away. Then Columbus tells Pedro that he saw light on land. Pedro also sees the light and he is overjoyed and cries "Glory be to God" There is a wild shout of joy. A sailor overwhelmed with joy comes to inform Columbus that he saw a light. Columbus who was overpowered with joy, now becomes calm and says with the same authority that he always should "Give the order to heave to."

DETAILED SUMMARY OF THE PLAY

The scene is laid on the board of the ship Santa Maria in which Columbus and his crew were sailing. It is October 11, 1492. It has been more than two months since the sailors have been on the high seas. Revolt and dissatisfaction have spread among the sea-men as they want to go home back.

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Diego and Juan are speaking in loud whispers. Diego expresses his dissatisfaction at the ways of Columbus who is ignoring 'forty honest sea-men pining for homes' for the sake of his vision. Juan is in league with him but he is not so sarcastic as Diego is. He still fears Columbus and when he hears the song of drunken sailors he says they ought to stop singing because it will anger the Captain. Diego is defiant and says "Shan't we sing to keep up our spirits ?"

They are joined by Pedro who is second in command of the ship. He finds that the thoughts of Diego are mutinous and he warns them not to be mutinous. Juan after finishing his work goes away but Diego remains there. It is at this time that Columbus makes his first appearance in the play. He feels irritated not to find Diego at his duty and he tells him that he should know his place. When Diego goes away he is felt with Pedro.

Columbus reaffirms his faith in the discovery of new land before Pedro. He says that easterly wind is auspicious to them. But Pedro expresses his doubt. He tells him that it is natural for the sea-men to sing in order to relax themselves. He has been with him for two months. Till now he never has been doubtful about the mission of discovering new land. He is a little educated and he can understand things better than other ignorant sea-men. But now even he fails to understand why they should go onward inspite of the persistent ill-omens. He doubts if it is the will of God to allow men to look into His mysteries which were not meant for eyes. Columbus tells him in anger that it is his will but repents soon and says that it is his will because it is the will of God. He says that he wants his (Pedro's) confidence.

The song of the sailors is again heard and it makes Columbus angry. He asks Pedro to go and to stop the song. Columbus sees Pepe the page-boy and asks him if he is doing his duty. He is told by Pepe t at he is off duty. Pepe tells him that he does not like the company of other sailors and therefore he is away from them. He likes his company and he does not doubt the success of his mission. He tells him that sailors are in bitter temper, therefore, he should be careful. Columbus thanks him for his love and asks him to go.

Pedro returns and tells him that the sailors are not prepared to listen to him. In the meantime Francisco a mutinous sea-man is seen. Columbus asks him to show himself. He tells Columbus that the sailors are getting mutinous and their patience has been

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lost. Columbus leaves the command of the ship to Pedro and pleads with him as man to man. He tells him that he has been selected by God to find out new land so that he may give it the knowledge of the Saviour. He is sure that new land exists and asks him to do his duty. Francisco tells him that there are limits to duty and that the sailors are hungry for their homes and women. Columbus is asking too much from them, country, family, friends and even their lives.

Columbus feels irritated at the answer of Francisco. He again hears the song and the voice of Guillermo at the top of it. Pepe who has come there tells Columbus that Guillermo is wishing him dead. This angers Columbus who asks Francisco to send Guillermo to him. Francisco refuses to go. Then he asks Pedro to go and send Guillermo.

In the meanwhile all the mutinous sailors burst on him. He asks them to stop and threatens that if any man comes forward he will be put into irons. All get afraid but Guillermo comes forward and challenges Columbus openly. He asks who is going to put him into irons. Columbus tells him that he himself will do if no one is available. He orders him to go back. But he does not go and tells Columbus that the sailors want to go home and that they will turn the helm of the ship homeward and navigate it even without Columbus. Columbus remains calm and tries to pacify him tactfully. He tells him that he is an able-bodied sailor and he will make much progress if he controls his tongue. He tells them that they should obey him as he is obeying the sovereigns of Spain and return to their duties.

There is a pause but now Diego rushes forward. All start crying that Columbus should be put into irons. They rush towards Columbus but Pepe comes in their way and tells them that they should kill him before doing any harm to Columbus. There are voices that he should be removed out of the way. Columbus is not afraid and he asks Pepe to come to him.

Now Columbus tells Pepe that he set out from Spain to discover a new land to add to the wealth and dominion of the sovereigns of Spain and to give the people of the land a religion that will save them. His only discovery so far has been that a man of vision should not depend on others. He should go alone. At this Pepe protests that he has always been loyal to him. Pedro also expresses his loyalty. Guillermo says that the sailors

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can wait till the next day. They withdraw and Columbus bids them good night.

Columbus is now overwhelmed by emotion. He asks Pepe to go who kisses his hand and then goes away. Now Columbus tells Pedro that he saw light on the land two minutes before. Columbus is so overpowered by emotion that he cannot speak. Light is also seen by Pedro. All the sailors are overjoyed and Columbus in an authoritative and calm voice says :—"Give the order to heave to."

अंग्रेजी सारांश का हिन्दी अनुवाद

यह दृश्य सान्तामैंरिया जहाज का है। जिसमें कोलम्बस और उसके साथी मल्लाहगण यात्रा कर रहे थे। दिन ११ अक्टूबर १४९२ ई० है। मल्लाहों को समुद्र पर यात्रा करते हुए दो महीने से अधिक समय हो चुका है। उनमें असन्तोष एवं विद्रोह फैल गया है क्योंकि वे घर वापस जाना चाहते हैं।

डोगो और जुआन धीरे-धीरे बातें कर रहे हैं। डोगो कोलम्बस के तरीकों पर असन्तोष प्रकट करता है क्योंकि वह अपने उद्देश्य की सफलता के लिये चालीस ईमानदार मल्लाहों को जो घर के लिए तड़प रहे हैं अवहेलना कर रहा है। जुआन डोगो के साथ है परन्तु वह उसकी तरह कटु नहीं है। वह अब भी कोलम्बस से डरता है और जब शराब से मस्त मल्लाहों का गाना सुनता है तो वह कहता है कि उनको गाना बन्द कर देना चाहिये क्योंकि इससे कोलम्बस नाराज हो जायेगा। डोगो चुनौती देता हुआ कहता है कि क्या हम दिल बहलाने के लिये गाना भी न गायें।

इसी समय जहाज का द्वितीय अधिकारी पीड्रो उनके पास आता है। उसे यह महसूस होता है कि डोगो के विचार विद्रोहात्मक हैं और वह उसको विद्रोह न करने की चेतावनी देता है। अपना काम समाप्त करके जुआन वहाँ से चला जाता है। इसी समय कोलम्बस वहाँ पर आता है उसे यह देखकर गुस्सा लगती है कि डोगो अपने कर्त्तव्य स्थान पर नहीं है। वह डोगो से अपने स्थान पर जाने को कहता है। जब डोगो चला जाता है तो रङ्गमंच पर केवल पीड्रो और कोलम्बस रह जाते हैं।

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कोलम्बस पीड्रो के सामने नवीन देश की खोज में अपने विश्वास को फिर से प्रकट करता है। वह यह कहता है कि पूर्व की ओर बहने वाली हवा उनके लिये शुभ है। लेकिन पीड्रो अपना सन्देह प्रकट करता है वह यह कहता है कि मल्लाहों का मन बहलाव के लिये गाना गाना स्वाभाविक है। वह उसके साथ दो महीने से रह रहा है। उसने अभी तक कभी उसके उद्देश्य के विषय में सन्देह नहीं प्रकट किया। वह थोड़ा सा शिक्षित भी है और वह अज्ञानो मल्लाहों से अधिक अच्छी तरह बातों को समझ सकता है। लेकिन अब उसकी भी समझ में यह नहीं आता कि अशुभ चिन्हों के बावजूद भी वे लोग क्यों आगे बढ़ते जाँय। वह इस बात में सन्देह करता है कि ईश्वर की इच्छा यह है कि मनुष्य उसके उन रहस्यों को देखे जो उसने देखने के लिये नहीं बनाये। कोलम्बस गुस्से में उससे कहता है यह उसकी इच्छा है परन्तु फिर पश्चाताप के साथ कहता है कि यह उसकी इच्छा है क्योंकि यह ईश्वर की इच्छा है। वह यह कहता है कि उसे (पीड्रो का) विश्वास चाहिये।

शराबी मल्लाहों का गाना फिर सुनाई देता है और यह कोलम्बस को गुस्सा कर देता है। वह पीड्रो से जाकर गाना बन्द करवाने को कहता है। कोलम्बस पीप नाम के लड़के को देखता है जो उसका नौकर था। वह उससे पूंछता है कि क्या वह ड्यूटी पर है। पीप उसको बतलाता है कि वह ड्यूटी पर नहीं है। वह यह भी बतलाता है कि वह दूसरे मल्लाहों के साथ को नहीं पसन्द करता इसलिये वह वहाँ से चला आया है। वह उसके साथ को पसन्द करता है और उसके उद्देश्य की सफलता के बारे में सन्देह नहीं रखता है। वह उसे बतलाता है कि मल्लाह लोग उग्र हो रहे हैं और इसलिये उसे सावधान रहना चाहिये। कोलम्बस उसको उसके प्यार के लिये धन्यवाद देता है और उससे वहाँ से जाने के लिये कहता है।

पीड्रो वापिस लौट कर कोलम्बस को बतलाता है कि मल्लाह लोग उसका कहना नहीं सुन रहे। इसी समय फ्रान्सिस्को नाम का एक विद्रोही मल्लाह दिखाई देता है। कोलम्बस उससे सामने आने को कहता है। वह कोलम्बस को बतलाता है कि मल्लाह विद्रोही हो रहे हैं और उनका धैर्य खत्म हो चुका है। कोलम्बस जहाज के संचालन का कार्य पीड्रो को सौंप कर फ्रांसिस्को को समझाता है। वह उससे कहता है कि ईश्वर ने उसको नये देश का पता लगाने के

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लिये चुना है जिससे कि वह वहाँ भगवान के धर्म का प्रचार कर सके। वह नई दुनियाँ की स्थिति के बारे में भी निश्चित है और वह उससे अपना कार्य करने को कहता है। फ्रांसिस्को बताता है कि कर्त्तव्य की भी सीमा हुआ करती है और कोलम्बस मल्लाहों से बहुत अधिक कर्त्तव्य की अपेक्षा करता है। वह उनसे यह अपेक्षा करता है कि वे देश, परिवार, मित्र तथा अपने जीवन का भी अपने कर्त्तव्य के लिये त्याग कर दें।

कोलम्बस इस उत्तर से चिढ़ जाता है। इसी समय उसे मल्लाहों का गाना फिर सुनाई देता है जिसमें गिलिरमो की आवाज सबसे तेज है। इसी समय पीप आता है और वह कोलम्बस से कहता है कि गिलिरमो उसकी मृत्यु की इच्छा कर रहा है। यह बात कोलम्बस को रुष्ट कर देती है और वह फ्रांसिस्को से गिलिरमो को बुलाने को कहता है। परन्तु गिलिरमो जाने से इन्कार कर देता है। तब वह पीड्रो से जाने को कहता है और गिलिरमो को भेजने के लिये कहता है।

इसी समय मल्लाह यकायक वहाँ आ जाते हैं। कोलम्बस उनसे वहीं रुकने को कहता है और कहता है कि अगर कोई आगे बढ़ा तो उसे रात भर जंजीरों में बंधा रहना होगा। सभी भयभीत हो जाते हैं परन्तु गिलिरमो आगे बढ़ कर कोलम्बस को खुली चुनौती देता है। वह उससे पूंछता है कि उसे जंजीरों में बांधने वाला कौन है। कोलम्बस उससे कहता है कि अगर कोई नहीं मिला तो वह स्वयं उसे जंजीरों में बांध देगा। वह उससे पीछे हटने को कहता है। परन्तु वह पीछे नहीं हटता और उसे बताता है कि मल्लाह लोग घर वापिस जाना चाहते हैं और वे जहाज का मुँह घर की तरफ मोड़ देंगे तथा बिना कोलम्बस के भी उसको चला ले जायंगे। कोलम्बस शान्त रहता है और उसको सन्तुष्ट करने की कोशिश करता है। वह उसे बताता है कि वह एक स्वस्थ मल्लाह है और अगर वह अपनी जबान को नियन्त्रित कर ले तो वह बहुत तरक्की करेगा। वह मल्लाहों से कहता है कि जिस तरह से वह स्पेन के राजा और रानी की आज्ञा का पालन कर रहा है उसी तरह उनको उसकी आज्ञा का पालन करना चाहिये और काम पर लौट जाना चाहिये।

लोग थोड़ा सा रुक जाते हैं। परन्तु अब डीगो आगे झपटता है। सब

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चिल्लाने लगते हैं कि कोलम्बस को जंजीरों से बांध दिया जाय। वे सब कोलम्बस की ओर झपटते हैं परन्तु पोप उनके बीच में आकर खड़ा हो जाता है और उनसे कहता है कि वे कोलम्बस पर हमला करने से पहले उसको मार डालें। सब लोग चिल्लाते हैं कि पीप को हटा दिया जाय। इन सब बातों से कोलम्बस जरा सा भी भयभीत नहीं होता और वह पीप को अपने पास बुला लेता है।

अब वह पीप से कहता है कि वह स्पेन से एक नए देश की खोज करने राजा और रानी के धन तथा साम्राज्य की वृद्धि करने तथा नए देश के लोगों को भगवान के धर्म में दीक्षित करने को निकला था। अब तक उसने जो खोज की है वह यह है कि किसी भी लक्ष्य वाले व्यक्ति को दूसरों पर आधारित नहीं होना चाहिये। इस पर पीप कहता है कि वह हमेशा उसके प्रति (कोलम्बस के) स्वामिभक्त रहा है। अब पीड्रो भी कहता है कि उसकी स्वामिभक्ति के बारे में कोलम्बस को सन्देह नहीं होना चाहिये। गिलिरमो कहता है कि मल्लाह अगले दिन तक और प्रतीक्षा कर सकते हैं। वे लोग चले जाते हैं और कोलम्बस उन से good night कहता है।

कोलम्बस भावनाओं से अभिभूत हो जाता है। वह पीप से जाने के लिये कहता है जो उसका हाथ चूम कर चला जाता है। अब कोलम्बस पीड्रो को बतलाता है कि उनसे दो मिनट पहले जमीन पर रोशनी देखी है। वह भावनाओं से इतना अभिभूत हो जाता है कि वह कुछ कह नहीं पाता। रोशनी को पीड्रो भी देखता है। सभी मल्लाह खुशी से भर जाते हैं और कोलम्बस अधिकार से भरी परन्तु शान्त आवाज में कहता है कि पाल खोल दो।

SOME MEMORABLE QUOTATIONS FROM THE PLAY

1. **Pedro.** The crew would say that is the Devil, rather, Captain. All day, and every day, the wind blows easterly. blowing them away from their homes and their country, their wives and children, their friends and sweet hearts.

2. **Pedro.** I am not a child, nor a simpleton, not a superstitious sea-man, but there is such a thing as thing being as being too clever, prying into mysteries which were not meant for our

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eyes. In all humility, captain, I ask if it is God's will that we should pursue this voyage in the face of every portent of ill-luck ?

3. **Columbus.** There are men whom God had chosen for the working of his will. I am such a man. There is no more merit in me than in this ship, we are both instruments of God. Sometimes he chooses oddly : a stronger than I might have served his purpose better. But since God chose me, who shall withstand me ?

4. **Francisco.** There are limits to duty. Men will give up many things for duty and for gain, but you ask too much. Country, family friends, perhaps even life itself all these things you ask us to give up for your glory. We are not chosen of God to open up new ways : we are simple, humble men, sick for our homes and hungry for our wives.

5. **Guillermo.** We've stood too much. We've been duped day in, day out. We're men with the common feelings of men. We want our homes and our women. I say the Santa Maria shall turn her helm towards Spain at once, or we are not men but sheep.

6. **Columbus.** I am your captain. Your duty is to obey me as mine is to obey the Royal sovereigns of Spain who sent me. Let that be clearly understood between us and we shall not fall out. Now return to your duties.

7. **Columbus.** Pepe ! This is a voyage of discovery. I set out to discover a new world, a radiant land beyond unknown seas; to find new wealth and dominion for our sovereign King and Queen, new souls for the sacrifice of our saviour to redeem. So far I have discovered but one thing.

8. **Columbus.** I have discovered that when a man is given a vision he must follow it alone. Loyalty passes like seaweed on an outgoing tide. Friendship breaks as a mast hollowed by worms breaks. Discipline, duty and honourable obedience are bubbles that burst at the first contact. There remains but oneself. That is my only discovery so far, Pepe.

CRITICAL APPRECIATION

Deals with historical event.

'The Discovery' is a famous historical play. It deals with the discovery of the West Indies by Columbus on the night of

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October 11, 1492. It was an epoch-making discovery. Today we may not realize how many difficulties Columbus had to face and how he conquered them with his iron will and unfailing courage and tremendous fearlessness. The Discovery only gives a glimpse of them. In this play we find that Columbus is faced with the bitterest mutiny by his sailors who are prepared even to kill him. But Columbus does not move even a little. He stands as firm and authoritative as he was ever before. No bending low, no giving up of his faith and no playing with words even when his life is at stake. It is by his firm faith in his vision, fearlessness and preparedness for any sacrifice that he conquers the mutinous (विद्रोही) sea-men.

Conflict and tension in the plot.

It is only half an hour before the perhaps the greatest discovery that has been dramatized in this play. It is a very crucial period of the life of Columbus and it is the pivot on which the plot of the play revolves. The plot of the play is full of conflict and tension. When the curtain is raised we find that the things are already against Columbus. Pedro asks Diego and Jaun not to nourish mutiny in the brain but they are intent on their purpose. We know that Columbus is fighting against heavy odds. When Pedro also expresses doubt about the success of the mission of Columbus we realize that he is left alone. Only Pepe is with him but what he can do for him. We are in a suspense and we wait to see what happens next. Columbus has authority, determination and vision on his side. On the other side there are almost all the sea-men. Who is going to win, his vision or the discontent of his sea-men ? This question keeps on revolving in our mind. When the sailors withdraw and give Columbus a day's time more we know that he has temporarily won. The sight of land confirms the victory of his vision.

A closely knit plot and character of Columbus.

This conflict between him and his soldiers has been made vivid in a closely knit plot which follows all the three unities. The conflict reaches its climax when the sailors rush on Columbus. The whole play is exciting and thrilling. But it is not the story of the discovery of the new land that is the chief interest of the play. It is the character of Columbus who remains unbeaten and who never accepts defeat even in teeth of heavy opposition. He is a man of vision and has missionary zeal in

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him. He feels that if God did not want him to solve the mysteries. He would not have unplanted the desire in him for doing so. He feels that he is the man of God and his purpose is holy. He has set out to discover new land, to add to the wealth and dominion of the King and Queen of Spain and to link the four corners of the earth in the knowledge of their Saviour.

Columbus's sense of discipline and fearlessness.

His sense of discipline and his fearlessness are amazing. He is not afraid of death.. If Pepe is standing between him and his death (when the sailors rush towards him Pepe comes in their way) he will call him to him. Though all the sea men are in a bitter mood he asks them authoritatively to resume their duties. He is obeying the orders of the sovereigns of Spain and they should obey him. He is better than they are and they cannot question his authority. His firmness and calmness turns the balance in his favour.

Columbus a man of vision.

He is a man of vision. That vision is always before him. Diego tauntingly (व्यंग से) says about him. "His eyes are glued on the sky as if he expected his precious New World to burst out of it like a thunderbolt." Behind this taunt there is his unchanging vision. Easterly wind blows. For other sailors it is inauspicious (अशुभ) because it is taking them away their homes. For Columbus there is God in it. All have started doubting his faith in the discovery of new land but he himself remains unmoved.

Other characters and atmosphere sea life.

Other characters though briefly partrayed have a life of their own. Diego, Guillermo and Francisco have their own individual traits (विशेषतायें). Pedro is loyal but even he has started doubting. Pepe is the only lovable character. He is loyal, affectionate and does not doubt the vision of Columbus. These characters seem to be living because the atmosphere of sea life and hopes and disappointments of the sailors have been vividly realized. The scene is the board of the ship partly visible on the stage. Nautical (जहाजी) terms (शब्द) like rigging, foremast, deck and poop are frequently used in this play. The sailors make references to sea and the things used in the ship. The sailors have

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lost their patience because even the stoutest rope breaks at last. Columbus says that he has no friends in his voyage of discovery. Friendship is compared to a mast hollowed by worms. Discipline and duty are compared to the sea bubbles. There is the song of drunken sailors.

Tense atmosphere.

Even the tense atmosphere just half an hour before the discovery has been successfully built in this play. There is a talk of mutiny and doubt. Sea-men are home sick. Wives and children are mentioned several times. Discipline and duty are giving way. Except Pepe no one is on the side of Columbus. Bad omens have increased the dissatisfaction of the sailors. In this atomosphere of tension and suspense the steady light of Columbus's vision goes on burning. There is a vivid contrast between the hopes of Columbus and fears, disappointment and home sickness of the sailors.

Dialogues.

Dialogues help a lot in the building up of atmosphere. They are suited to characters. Columbus when talking of his vision uses an inspiring language; and when angry uses short but authoritative sentences. Violence of Diego, boldness of Guillermo arguing nature of Francisco love of Pepe and wavering loyalty of Pedro, all are very clearly brought out by their language.

The impression of the play.

The impression that the play leaves is highly inspiring. It inspires us with the ideal of single minded devotion to the cause of truth. It also tells us that "when a man is given a vision he must follow it alone. Loyalty passes like seaweed on an out going tide. Friendship breaks as a mast hollowed by worms breaks. Discipline, duty, and honourable obedience are bubbles that burst at the first contact." This is the discovery of Columbus. It is also our discovery.

QUESTIONS AND ANSWERS

Q. 1. Give an estimate of the character of Columbus.

Ans. Columbus is one of these men who have made history. He made the epoch-making discovery of America. He had to face many difficulties in his adventure. At first he could not

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get help from the King of Portugal. Even the King and the Queen of Spain delayed in giving him help. In his voyage he had to face the mutiny of the sailors more than once. In spite of all this he went on ahead and on the 11th, October, 1492 his great mission was fulfilled when he saw light on the land.

A man of such a greatness is the hero of the play. He has all the necessary qualities of the hero and the interest of the play is fixed on his daring, fearless and inspiring personality. He is a man of forty six. He is tall and well-built. His hair is prematurely white and his complexion is fair. He is fearless. Danger in the breath of his life. Even when the sailors rush forward to lay hands on him he does not get afraid and remains calm. He will follow his vision alone and will accept even death for its sake.

He is above others as he has been selected by God to discover new lands and link the four corners of the earth in the knowledge of their saviour. He feels that he is the best of all in the ship by virtue of his vision and tells the sailors that the best cannot be bettered. His zeal for discovering the new land is religious. It is right that his discovery will add to the wealth dominion of the sovereigns of Spain.

To do so is his duty as he is loyal to the sovereigns of Spain but his preoccupation is with the new souls of the new land whom he will offer to our saviour to free them from sin.

His vision never fails him. More than two months have passed and they have met only failure. Even then he is not disappointed. For others easterly wind is in auspicious as it is blowing them away from home but for Columbus there is God in it. Even Pedro begins to doubt his vision but he himself remains unshaken. "His eyes are glued on the sky" says Diego "as if he expected his precious New world to burst out of it like a thunderbolt."

He believes in discipline and authority. Every man has his own place in society and he should stick to that. He is under the King and the Queen of Spain, therefore, he obeys them. The sailors are under him and therefore, they should obey him. He never lets his authority slip from him even in the time of crisis. He asks the advancing mutinous sailors to stop and tells them that if any one comes forward he will be put into irons.

He seems to be great beyond measure and he is. To have an unfailing vision, singular courage and firmness, singleness of

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purpose and immovable faith in the redemption (उद्धार) of others is not an ordinary thing. But he has certain weaknesses also. He is short tempered and cannot understand the feelings of others in his preoccupation with his vision. He demands too much from the sailors. He is always conscious of his superiority and even the affectionate words of Pepe move his heart only a little.

His weaknesses make him look humuan. The first sight of land overpowers him with feelings. But soon he gains his self-control and it is with quite authority that he says "Give the order to heave to." It is through his courage, firmness and self-control that he is able to keep the mutinous sailors in check. That he succeeded in his mission in spite of heavy odds and his own weaknesses tells us, though not satisfactorily, how great he was.

Q. 2. Herman Ould has successfully dramatized a historical event in "The Discovery". discuss.

or

Write an essay on the technique of The Discovery.
(A. U. 1961 suppl.)

or

Discuss the success of The Discovery as a historical play.

Ans. Writing historical play is difficult. There are two reasons for it. The first is that people can understand the present better than the past. They may have some curiosity (उत्सुकता) about the past hut it is difficult for them to appreciate it. Therefore the writer is faced with the problem of making the past interesting so that audience may appreciate it. Another difficulty is that of being true to the history. In order to make the past interesting a man cannot falsify the history. These difficulties can be solved only by a master-dramatist like Herman Ould.

He is true to history. Columbus started on his voyage of discovery on August 3,1492. Even after two months and a more he could not get any sight of land. His sailors grew home-sick and their patience reached the breaking point. they came out in open revolt against Columbus. He some-how pacified them. It was on October 11, 1492 that the land was first sighted. The writer has dramatized the period of half an hour before the discovery. He has made no variation from historical events.

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Yet he has made a successful and thrilling drama out of it. He has started with tension in the air. The sailors are home-sick and they want to go back to Spain. They are angry with Columbus but they dare not to come in open revolt. Columbus is not supported even by Pedro who has supported him so far. His orders for stopping the songs are flouted. He is left alone It seems the sailors will carry the day. The tension reaches its height in the open revolt against Columbus. He shows his authority and reaffirms his faith in discipline and in discovery of new land. There is a temporary calm but then there is again an out burst and Diego along with others rushes towards him. It seems he is down but he is not. He tells the soldiers they can kill him if they like. This is the climax of the play packed with suspense. But he wins and the angry sailors retreat.

Not only the plot is exciting the characters also seem to be living. Columbus and his people are real. They have their hopes and fears. The writer has very successfully caught to real spirit of Columbus, his vision, his unfailing zeal, his courage and his immense faith. Other sailors like Diego, Francisco and Guillermo are also real. They are all excited about the discovery of new land. But now they are disappointed. Pedro and Pepe have their own individual characteristics. The successful character creation and their being true to history have made the play full of life.

Atmosphere has also contributed a great deal to the success of the play. The dramatist has very vividiy realized the tense atmosphere. Every one except Pepe and Columbus are thinking of homes. Against this home sickness there is the vision on Columbus which is in the mouth of every one. all the sailors talk about his vision and feel that they are made to suffer for the sake of a single man's vision. Pepe expresses his faith in the vision. Whether doubted or believed the vision pervades the atmosphere of the play and sets a clear contrast to home sickneess tension and revolt.

The sea life has also ben recreated successfully in this play. Various nautical terms are used. It seems as if we were breathing the very sea-air. It is the easterly wind that is blowing. The sailors are moving here and there in the various parts of the ship. By being true to history and putting like into it by interesting and exciting plot, vivid characterization and successful building up of atmosphere. Herman Ould has succeeded in giving us a great historical play.

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Q. 3. Write an essay on the atmosphere of the play 'The Discovery'.

Or

The atmosphere of 'The Discovery' is full of tension and conflict. Discuss.

Ans. Herman Ould has created an atmosphere beautifully suited to his historical theme. It is full of tension and conflict. This conflict and tension lasts till the end. Only just before the land is sighted, the tension and conflict are removed and Columbus is shown victorious, calm and authoritative. His vision has come true and all conflict and tension vanish away like dreams on awakening.

The plot itself is built on conflict and tension. Tension is inherent in the play. When the curtain is raised two months have passed and the sailors are already in rebellious mood. Diego and Juan who are the first to come on the stage are against Columbus. Diego states the theme of play in this question, "Shall it be one mad-man, his head stocked with visions, or forty honest sea men pining for their homes ?"

There is the vision on Columbus on one side and the rebellion of the sailors on the other. The rebellion in the play is loud All the sailors are ranged on one side except the page-boy. First we get the warning of the mutiny through the conversation of Diego and Juan. When Columbus appears on the scene the mutiny seems to be subdued. His talk with Pedro reveals that he is losing ground. Even Pedro has started doubting his mission. He falls into temper while talking to Pedro. He is still in the full control of situation. Our attention from tension is drawn aside for a while by the conversation of Pepe. Pedro comes back and reports to him the defiant wood of the sailors. Columbus is furious and sees Francisco who challenges him openly. The situation is tense and full of suspense. Columbus argues with him, tells him his mission and ask him to do duty. The tension reaches its height when the mood of the sailors bursts upon the scene with a threatening attitude towards Columbus.

Columbus commands the sailor with authority not to move ahead. All are fixed at one place. It seems that Columbus has won. But the pause is just like the temporary lull before the storm. Now Diego runs forward and all the sailors follow him. It is a critical time. It seems that Columbus will be down and out. But Columbus shows fearlessness before

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death and he asks Pepe not to stand between him and the sailors. The tension has reached its climax. Columbus addresses Pepe and tells him that his only discovery so far has been that a man of vision should always go on alone.

The rising tide starts going back. Pepe tells him that he has always been loyal to him. Pedro comes forward with loyalty to him. Sailors are subdued and Guillermo says that they will wait till the next day. Columbus gets victorious because of his fearlessness, calmness and firm faith in vision.

The vision of Columbus, his firm, command, his authority, his fear among the sailors serve to heighten the tension in the play. When we remember that Columbus was a man of rare qualities, only then we can realize the magnitude of dissatisfaction among the sailors. Only then we can realize how they must have conquered themselves before coming in open revolt. The revolt conversely tells us how strong the will of Columbus was.

Right from the very beginning the play is full of suspense and thrill. Every one knows the story of Columbus even then he is so absorbed in the play that he anxiously watches what happens next. Sometimes we see that Columbus is dominating and sometimes the sailors are. When they come face to face it is the individual with a singular vision that wins over the ignorant many and, Columbus assumes the proportions of greatness. The question that Diego asked in the beginning is decided by the discovery of new land in the end. It is the 'one madman, his head stocked with visions' and not the 'forty honest seamen pining for their homes'.

Q. 4. Discuss the minor characters of 'The Discovery'.

Ans. Columbus dominates the scene of the play. Other characters fade into insignificance beside him. Even then they cannot be neglected as they contribute a great deal in making the play full of life and interest. They are termed as sea-men in the play. All of them are dissatisfied and want to go home. But they are individuals and not types.

Pedro.

Among the minor characters Pedro is of supreme importance. He is a man of a little learning and can understand things better than other ignorant sea-men. Till now he never expressed doubt about the vision of Columbus. Now he has also

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become doubtful. The efforts of more than two months have borne no fruit. They have met only ill-luck and difficulties. He doubts if it is the will of God to allow men to pry into His mysteries which were not meant for the eyes of others.

He is sympathetic towards other sea-men. He can understand their feelings. When Columbus objects to the singing of the sailors he says : "They are simple men and must have their relaxation". He tells Columbus "We have not all your vision, Captain". In spite of his sympathies for the sailor's he tells them that mutiny is not good. It is an "uglier deed". He does not support the sailors in their open mutiny but he does not come to rescue Columbus even. It shows that he is undecided in his mind. It is the act of Pepe that gives him inspiration and he declares his loyalty to Columbus.

He never breaks discipline. He does what Columbus asks him to do. He knows that the sailors are in a bitter mood and will not stop singing even then at the bidding of Columbus he goes to stop them. When Francisco refuses to go to bring Guillermo he is ready to go. As he says his loyalty has never been in question. Columbus says to him "You have sometimes been si ent, Don Pedro, when speech would have made your loyalty clear". Columbus believes him and shares the joy of seeing the light on the land with him.

Pepe.

The page-boy Pepe is a very lovable character. He does not like the company of other sailors as they drink too much. He loves Columbus and in prepared to sacrifice even his life for his sake. When the sailors are about to assault Columbus he stands in their way and asks them to kill him first before doing any harm to Columbus. When all have deserted he stands firm and loyal to the Captain. The words of Columbus that a man of vision should go alone pain him and he protests that he has always been loyal to him. This show of loyalty affects other sailors also.

He is hungry for love. He always remains near Columbus. He tells him about the desperate mood of the sailors. He also reports to him the words of Guillermo because he is pained by them. Whenever he asked to go away from Columbus he feels unwilling. When in the end Columbus asks him to go he kisses his hand and goes away. In the tense atmosphere of the play

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where loyalty, friendship and discipline are giving way he stands as the symbol of love and faithfulness.

Other sea-men.

Diego, Francisco, Guillermo all are rebellious against the authority of Columbus. They do not believe in his vision and wish that the helm of Santa Maria should be turned homeward. They are restless and think that forty honest sea-men should have their say before one mad man whose head is stocked with visions.

Diego seems to be more violent than others. We are told by Pedro that he is the chief person behind discontentment among the sailors. He is bad tempered and unfriendly. It is he who rushes to attack Columbus when others are silent. Guillermo is the leader of the sailors. He defies Columbus openely. He tells him that the ship will have to be turned towards Spain and they are not going to listen to him. In the end it is he who tells Columbus that the sailors can wait till the next day.

Francisco is not so excited as others. He informs Columbus of the defiant mood of the sailors. He argues with him and refuses to obey Columbus politely. Juan is a little afraid of Columbus. He never comes to the front. In the end when mutiny subsides he says to Columbus "We are simple men, sir..... All these characters are only thumb-nail sketches yet they are so full of life that they seem to be real men with real fears and, hopes failures and ambitions.

Q. 5. Is 'The Discovery' an apt title to the play? Give a reasoned answer.

Ans. The play 'The Discovery' deals with a historial event. It was the discovery of the West Indies on October 11, 1492 by Columbus. This was a land-mark and history. Columbus had to face many difficulties in his voyage discovery. In his beginning he was not getting help from any quarter. After a lot of persuasion the King and the Queen of Spain agreed to help him. During the voyage Columbus had to face the mutiny of the sailors more than once. But he kept on inspiring them and ultimately he was able to reach the West Indies.

Only the crucial half an hour before the first sight of land is dramatized in this play. More than two months have passed. The patience of the sailors is at breaking point. They are

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home-sick and hungry for their wives and children. It seems that Columbus has lost control over them. Even the life of Columbus seems to be in danger. This is the greatest challenge to his vision that he has ever met. It is just before the light on the land is seen, just before "the greatest event in the history of discovery is finally achieved." The play deals with the mutiny of the sailors on the voyage of discovery and ends in the discovery. Therefore the discovery seems to be a very suitable title.

It is discovery in another sense also. Till now Columbus has believed that he can trust his sailors and friends and that they will help him in realizing his vision. The mutiny of the sailors is a new experience. Except Pepe nobody is on his side. Even Pedro doubts him and does not say anything in favour of Columbus when he ought to have done so. Other sailors think him mad. They threaten him that the helm of the ship would be turned homeward. They also rush at him to put him into chains. This is a very shocking scene and it is then that he realizes that a man of vision should not depend on others. He tells Pepe that he set out from Spain to discover new land and to add it to wealth and dominion of the sovereigns of Spain and to spread hristianity there so that the new souls might be saved and he has discovered "that when a man is given a vision he must follow it alone. Loyalty passes like sea-weed on an outgoing tide. Friendship breaks as a mast hollowed by worms breaks. Discipline, duty, and honourable obedience are bubbles that burst at the first contact. There remains but oneself. That is my only discovery so far, Pepe."

In this way it is a spiritual as well as physical discovery. It is not the discovery though one of the greatest events of history, that interests us so much. It is the exploration of soul by Columbus. It is his realization that a man of vision is alone. All cannot have his vision. Therefore he should go alone if the need be. It is this discovery that thrills us to the backbone. Therefore the title of the play is apt in every respect. The play leads the audience to the discovery of truth discovered by Columbus besides giving us the same thrill that Columbus got when he saw light for the first time on that crucial night of October 11, 1492.

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CHAPTER 3

Waterloo

(Sir Arthur Conan Doyle)

INTRODUCTION TO THE AUTHOR

Sir Arthur Conan Doyle (1859-1930) was a physician in the beginning. For a period of eight years right from 1882 to 1890 he pursued medical profession and lived for a couple of years in South sea and then in London. When the South African war broke out he went there as a doctor. He served a field hospital there for a period of three years. His services to the Empire were duly recognized by knighting him in the year 1902.

He sprang to popularity by his detective stories centred on the immortal detective in the world of fiction, Sherlock Holmes. These stories were highly successful and soon he gave up his job in the hospital and took to writing whole-heartedly. He attempted various forms of literature besides writing detective stories. He has written the history of the South African war and also that of the first world-war. In his later years he was very much influenced by spiritualism and he wrote a couple of books on it. The New Revelation and The Vital Message are full of great spiritual interest.

War was his special interest. He has given a vivid description of South African war in which he served as a doctor and that of the first world war. He was also inspired by Waterloo, the battle fought between Napoleon and Duke of Wellington. His story "A straggler of '15" and his one act-play "Waterloo" display his interest in the war. Colonel Brewster who is the chief character in the story as well as the play calls up the memories of the great war fought between the English and the allied forces headed by Duke of Wellington and the French, headed by Napoleon one of the most inspiring personalities of history.

Sir Conan Doyle is very good at character portrayal. His detective stories show his art of delencating character admirably. In them we find how using common sense and close observation

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his hero Sherlock Holmes becomes a favourite of many house holds. The play 'Waterloo' also shows his capacity for characterization. Corporal Brewster tells about the war as though it had happened yesterday. But the audience also feels it to be an event of the near past.

His stories and novels are best sellers and have immortalized him in the field of light literature. His famous works are Micah Clarke, The White Company, The Exploits of Brigadier Gerard and Rodany Stone including historical accounts of war, spiritual writings and his widely popular series of Sherlock Holmes stories.

INTRODUCTION TO THE PLAY

'Waterloo' is a delightful comedy calling up the grim memories of the famous battle fought between England and allies under the command of Duke of Wellington and France under the command of Napoleon Bonaparte, one of the heroes of history in 1815. This crucial battle which overturned the fate of Napoleon and removed him from the political sense of Europe was fought in Waterloo. It is this battle that gave English one of its most famous idioms 'to meet one's Waterloo' which means to be completely defeated.

Besides Conan Doyle Waterloo caught the imagination of many eminent writers of English. The famous novelist, Thackeray writes about this battle in his novel 'Vanity Fair' with a great gusto. Victor Hugo and Lord Byron the famous English poet have devoted a considerable space in their works to this battle. Conan Doyle himself wrote a short story. 'A Straggler of '15' in addition to his short play.

The play depicts the last day in the life of Corporal Brewster. All other persons of his regiment are in heaven. But his regiment is not full as he has been left behind in the world. His death makes his regiment full. He is the chief character of this play. He contributed his own share to the victory of the English at Waterloo and performed a heroic dead by showing extraordinary courage. He got great honours for his heroic deed. This great soldier and worthy Corporal lives in the world of the past. For him Waterloo is an incident of yesterday. Like Rip-wan Winkle he has slept over the time after the battle of Waterloo. He still lives in the world of stage-coaches. Railway train is dangerous for him. He cannot believe that a girl can

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also read. Changes in army and its technique seem very peculiar to him. He feeds his mind on the memories of Waterloo. His refusal to come down the summit of Waterloo, and to recognize the changes that have taken place in the world are the sources of great humour which turns the play in spite of his death at the end of it into a playful comedy.

The theme of this play is the character of Corporal Brewster one of the heroes of Waterloo and humour arising out of the oddities of his character. Incidentally the play also gives a few snaps of the great and interesting battle fought at Waterloo. They are so vivid and lively that they make the battle of Waterloo as an event of yesterday even to the readers and the audience.

For the sake of comparision and in order to appreciate the dramatic technique it will be advisable to read the story "A Straggler of '15" on the same theme by Conan Doyle. He has made certain changes in the play. The strory covers eight months but it is only one day that has been dramatized here. In stories there are six characters. In the one-act play there are only four. The maid servant and the doctor have been dropped in the play. Mutual interest between Norah and the sergeant are clearly brought out in the story but they are only suggested in the play. All the impotant events are packed into one day in the play owing to the observance of the three unities but the effect that drama produces is as intense and sharp as that of the story if not more.

WHO IS WHO IN THE PLAY

(A brief introduction to the dramatis personae)

Corporal Gregory Brewster.

He is one of heroes of the battle of Waterloo. His age is ninety six. He is bent and very lean and thin. His face is shrivelled and his hair is white. He is the central figure of this play.

He still lives in the memories of the past. The memory of the battle of Waterloo is quite vivid in his mind. To him it is a thing of yesterday. Much time has passed since Waterloo but he has perhaps slept over it. For him railway trains are still new and horrible things. He cannot believe that a girl can be educated. He is amazed at many new things. His days, when he was in the army, were really golden for him. For the world

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around him which has moved as if there had been no Waterloo he says contemptuously "What the world a coming 'to"?.

He is all the time thinking about himself. He tells about his getting medal from the Prince Regent to every one. A cutting of news paper describing the ceremony in which he got the medal is kept enframed beside the medal. He takes pride in his things. He gave a beautiful pup when he went to join army to his brother George. Though he died twenty years before, he excepts to get it back. When his clay pipe is broken he weeps like a child but soon becomes happy when he gets a pipe. He has become weak, deaf and purblind but he says that the world has changed and that the people cannot speak loud. It is he who has changed and seems to be incapable of realizing this.

Colonel Brewster still has military habits. When the present Colonel of his regiment comes he stands to salute him though he is so weak and old. He likes in the Bible only Joshua where wars are described. Even after his death he expects to join war in the next world. He uses military terms and likes to handle the arms. When he is dying the picture of Waterloo is revolving in his mind. "The Guards need power, and, by God, they shall have it !" Cries he and falls back into chair never to rise again.

The play describes the last day of his life in which he gets respect and comfort from all. His grand niece Norah comes to comfort him. Sergeant Mc Donald comes to pay his respect on behalf of the non-commissioned officers and invites him to the mess. He gives him a wooden pipe. In the end of the play he comes back again and brings a pound of tobacco presented to him by the non-commissioned officers. Colonel Midwinter of the Scots Guards also comes praises him as one of the heroes of Waterloo and gives a cheque of money to him on behalf of the officers. The Corporal expresses his last wish to him. It is that he should be given military honours at his death.

Sergeant Archie Mc Donald, R. A.

He is the sergeant of the Royal Artillery. On behalf of the non-commissioned mess he comes to pay respects to the Corporal and, requests him to come to the mess. At first when he comes he is not able to see Corporal Brewster as he is not yet up. By chance he meets Norah who has just come. He behaves very politely with her and is able to impress her with his youth,

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courtesy and good manners. He also develops a sort of interest in her which might have developed into love and friendship later on. He invites Norah to come to the mess with Corporal Brewster. At the death of the Corporal he is left with Norah.

Colonel James Midwinter.

He is the Colonel of the Royal Scots Guards to which Corporal Brewster belonged at the time of Waterloo. He remains on the stage for a very short time. It is only a brief sketch that the dramatist has given us. He has the dignity and the bearing of a senior officer but he is not snobbish and does not give himself airs. As a man he is kind, polite and of pleasing manners. He pleases Corporal Brewster by promising him military honours at his death. He tells him that the Royal Scots Guards are proud of having a man on their rolls who contributed his own to the victory of Waterloo by his heroic deed.

Norah Brewster.

She is the grand niece of the Corpoal. She has come to look after him because he is being neglected. It seems that she has another interest in coming to that place. She says that having a house all to herself is next door to getting married. She succeeds in her aim as she is able to catch the attention of the young sergeant of the Artillery, Mc Donald. It is likely that she got married to him.

She is educated. She is kind and sincere towards Corporal Brewster. When she comes there first she is horrified at the mismanagement of the house. She wants to set everything right. She is kind and affectionate towards her uncle. She helps him in moving and prepares him to receive the people.

She comes from the country and she is simple-minded. She feels attracted towards the young sergeant by his kindly, affable and courteous behaviour. He has called her miss, read they enframed cutting of the newspaper to her. She feels very much impressed with these. As her uncle is not able to understand the new world she is also baffled by the queer manners of her grand uncle. She is a good house-keeper and promises to keep the house neat and tidy.

In the end she is left with the young sergeant who has been so good and polite to her. That they later developed love for each other is anybody's guess.

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ANALYSIS OF THE PLAY

Arrival of Norah Brewster.

She has been sent to Woolwich by her father to look after her grand-uncle Corporal Brewster who is ninety six. She feels excited to have all the house to herself and thinks that it is a next door to getting married. Her grand-uncle is not up as yet. She looks at things and finds them in pretty disorder. The milk looks blue and bacon seems to be bad. She makes up her mind to keep the house nicely and then she looks at the portrait of Corporal Brewster and is lost in her thoughts of his heroic deed.

Entrance of Sergeant Mc Donald.

He comes there enquiring after Corporal Brewster who belonged to Scots Guards and who fought in the Waterloo. Norah tells him that he is not yet up. He is about to go with a promise to call on the Corporal again on his return but when Norah asks him his name he stays for a few minutes more.

The Sergeant shows interest in Norah.

The sergeant pays tribute to Norah's good house keeping though she was come just now. Then they start talking about Corporal Brewster. Norah tells him that they were all very proud of Corporal Brewster down Leyton way at the time of Waterloo. The sergeant takes up this thread and praises the Corporal by saying that now there is no man living who can say that he fought against Napoleon Bonaparte. Norah shows him the medal that her grand-uncle got and hands him to the enframed cutting of news paper dated August 1815 and describing the ceremony in which the Corporal got medal.

Sergeant Mc Donald offers to read the cutting of the newspaper to her.

The print of the cutting is small, therefore, the sergeant reads it to Norah. He wants to impress her and in that attempt he stammers a little. He reads how at a critical time Corporal Brewster was asked to bring up the reserve ammunition for the four companies of the third Guards and of the cold streams holding the important farm house at the right the British position how when he returned he found the hedge around the farm burning because of the French firing and how he fearlessly went into the farm with his cart load of power without caring

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for his life. He also reads how he was given medal for the herioc deed by first gentleman of the realm the Prince Regent.

The Sergeant goes away.

Sergeant Mc Donald is due at the shooting range (चांद मारी का स्थान) therefore he begs leave of Norah. He tells her that he would have stayed had he no: been due at the butts (shooting range). This shows that his interest is awakened in her.

Norah moved by the good behaviour of the Sergeant.

She is very much influenced by the goodness and kindness of the young sergeant.

The Corporal enters.

Corporal Brewster now comes on the scene. He wants his food as he is feeling cold. He says that he likes tea more than other drinks. When Norah introduces herself to him he is not able to recognize her. He asks her to speak loud and forgets that he himself is heard of hearing. He thinks that she is the girls of his brother George when she is his grand daughter.

The Corporal is lost in his thoughts of George.

Norah tells him that she is the daughter of George's son. But Corporal Brewster remains lost in his thoughts of George. He gave him a beautiful pup when he was going to join the army. He excpets that that pup would be returned. He forgets that George died twenty years back.

He asks her how she came.

He thinks that she came by the stage coach but when she tells him that she came by train he is surprized. He calls it a new and horrible thing and asks her if she is not afraid of such things.

The Corporal returns to his pet topic food.

Then he starts praising food and says he gets power from it.

He tells her about his herioc deed.

He says that though he is ninety six the battle of Waterloo is still fresh in his memory. To him it seems a thing of yesterday. The smell of the burned powder is not yet out of his nose. He tells her how the Prince Regent told him that the regiment of the Third Guards was proud of him he replied that he was

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proud of the regiment and how the Prince appreciated his answer. Now he feels phlegm and asks Norah to hand him the bottle of medicine.

The Regiment of the soldiers coming down the street.

Norah sees a regiment of soldiers coming down the street and tells the Corporal about that. The Corpral does not find the band as loud as it was in his own days. The fact that he has grown a little deaf. He asks Norah for the number of the regiment and he is told that it is Oxfordshire but having no number. He expresses his disapproval of the new-fangled names but praises of the swing of the soldiers. He also finds that the soldiers are not wearing stocks (गरदन के चारों तरफ पहने जाने वाला फीता). He does not forget to mention that this would have angered Duke of Wellington. He again suffers from cough.

Sergeant Mc Donald reappears.

He comes to see the Corporal Brewster who expresses surprise at his getting three stripes at such an young age. He says that it seems easy to get them now but it was difficult in his times. The sergeant tells him that he has come to express pride at his being in the town on behalf of his rates.

Corporal Brewster repeats the story of how he gave a good answer to the Prince Reget.

He repeats the same story he told Norah. When he is invited by the Corporal to the non-comminssioned mess he says he would come if fine weather holds. He says that his bronchial tubes are bad. He also expresses surprize that the non commissioned officers have their own mess and says that Duke of wellington would have said something on it.

He is a straggler.

He tells the sergeant that he was in the third Guards now called Royal Scots Guards. All the persons of his regiment right from the Colonel to drummer boys are dead. He alone is left behind.

The Sergeant gives him a wooden pipe.

He offers the Corporal his tobacco. In his effort to fill his clay-pipe the sergeant breaks it and begins to sob (सिसकना) like a child. The sergeant offers him his wooden pipe which pleases the Corporal very much. He says that George his brother could not have had such a pipe.

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The Corporal examines the carbine of the sergeant.

The Corporal takes the carbine (एक तरह की राइफल) of the sergeant. He thinks that it is a musket (पुरानी तरह की एक बन्दूक). By chance he presses the leaver and the breech piece (गोली भरने की जगह) is opened. He thinks that he has broken the musket and expresses his grief. The sergeant tells him that he need not be sorry because the carbine is not broken into two. The Corporal expresses his surprise at loading the gun without a ram-rod and says that new rifles cannot match the old ones. The sergeant goes away saying that he will call on him sometime next with one or two of his friends as there is none but would be proud to have speech with him.

The Corporal goes out in the open air.

When the sergeant is gone Norah is left thinking about him. The Corporal asks her to take him into the open air where he will have to keep flies. He tells Norah that the person reads the Bible to him. When Noarh tells him that she can also read he is taken aback. He asks her to read about the wars in Josuah. He expects that the 3rd Guards will assemble in heaven and he will have to fight even in heaven. He feels tired.

The Colonel of the Scots Guards comes.

The Colonel comes there enquiring about Brewster. When the Corporal knows that he is the Colonel of the Scots Guards he all of a sudden stands up to salute him but he falters and is supported by the Colonel and Norah.

The Corporal feels surprized at the visit of the Colonel.

The Corporal feels it too much respect for himself that a Colonel should visit him. When the Colonel says that they are proud of him in London he repeats what the Prince Regent said to him. He tells the Colonel that in good weather he feels cheerful but feels pestered by the flies and suffers from cough. His memory, he says, is quite all right and he can give the name of every man in the company in which he served.

He tells the Colonel about the battle.

He draws a mental picture of the battle before the Colonel. The most striking thing in the whole affair was that he lost three half-crowns in it. He lent them to a soldier without any thing in writing and the soldier was killed in the battle. The Colonel

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gives him a note on behalf of the officers for buying a thing of his comfort.

The Corporal expresses his last wish.

Brewster expresses his thanks to the Colonel and requests him that he should be allowed military honours at his death. The Colonel promises to do so. The Corporal sinks back into the chair and the Colonel goes away.

The sergeant enters again.

Norah thinks that her grand-uncle is asleep but she feels frightened by his being so grey and thin. She wishes some one else to be there to advise him. At this time the sergeant comes again. He has brought a pound of tobacco for the Corporal from the mess presented by the non-commissioned officers. That is why he came back so quick.

He shows interest in Norah.

He asks her whether she has seen the barracks and that she must come along with her uncle when he pays visit to the barracks. Both of them show particular interest in each other.

Corporal Brewster dies.

All of a sudden the Corporal cries. "The Guards need power." The scene of Waterloo is revolving before his eyes. Norah is frightened. He again cries like this and says. "By God, they shall have it." Then he becomes motion less. The sergeant says "the 3rd Guards have a full muster now."

DETAILED SUMMARY OF THE PLAY

It is the month of June in the year 1881. We find Norah in a front room in a small house of Corporal Brewster in Woolwich. Norah has been sent here to look after her grand-uncle by her father. She has come just now. The house-keeper is out and her grand-uncle is not yet up. She finds the house all to herself and feels excited about it. She thinks it is next door to getting married. She finds that there is a lot of mess in the house. She decides to set all the things right.

She is making tea when Sergeant Mc Donald enters and enquires about Corporal Brewster. Who fought in the battle of Water'oo. After being told the Corporal Brewster is not yet up he is about to go when Norah asks his name. He stays back

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and tells her his name. His interest is aroused by Norah and he starts talking about the bravery of Corporal Brewster. He says that he is the only living man who fought Napoleon Bonaparte. Norah shows him the medal that her uncle won. She also gives him the enframed cutting of the news paper which she finds difficult to read on account of small print.

The sergeant reads that cutting to her. In his attempt at being impressive he grows conscious of himself and stammers sometimes. He reads that on the 13th June four companies of the 3rd Guards and of the Cold streams were holding an important farm house of Hugymount at the right of the British position. At a critical period powder ran short. Corporal Brewster was asked to bring ammunition from the rear. While he was returning he found that the hedge around the farm had caught fire because of the French firing. One of the carts carrying powder exploded and the driver was blown into pieces. The other driver turned the horses out of fear but Corporal Brewster jumped in his seat and drove the cart through the fire.

As a tribute to his valour he was granted a medal which he received from the first gentleman of the realm the Prince Regent. After reading the cutting of the news paper the sergeant finds that he is getting late for the butts and therefore he takes leave of Norah.

Norah is left thinking about him. She is attracted towards him and finds him to be young courteous and kind. The voice of the Corporal crying for rations is heard. He comes there, a bent lean and thin and shrivelled man of ninety six. He says that he is lacking strength for not getting food and that he would like to have tea. When Norah introduces herself he does not pay attention to it and goes on asking for tea. Then he tries to recognize her. Though he is told that she is her grand niece even then he thinks that she is the daughter of his brother George. He is swept off by his emotions about George. He expects to get back a pup which he gave to George when he joined the army. That George died twenty years ago is told to him but he keeps on thinking about the beautiful pup. His conversation is interrupted by his talk about his rations so many times. When he learns that Norah came by train he is amazed. He thinks a train to be horrible and dangerous new thing.

Besides rations, medicine for cutting phlegm his another pet topic is Waterloo. He tells Norah that he vividly remembers

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those days. They seem to have just passed. The Prince Regent gave him a medal after his heroic deed at Waterloo. He told him that his regiment was proud of him and the reply of Brewster was that he was proud of his regiment. The Prince Regent laughed heartily at his damned good answer. He never misses a chance of repeating this anecdote before others.

He tries to look at a regiment passing by. He is told by Norah that the regiment does not bear any number but the name of Oxfordshire. The Corporal expresses his irritation at it. He says it is queer that these regiments have given up their numbers. According to him the Duke must have said something on it. He also finds that the soldiers are not wearing stocks which they used to wear in his days. It is at this time that the sergeant comes in. He tells the Corporal that he has come to pay him regards on behalf of his colleagues. They are very proud of his being in the town. The Corporal repeats the same story that he repeated to Norah as to how he gave a good damned answer to the Prince Regent. He feels that the sergeant is too young for three stripes which he was wearing in token of his being a sergeant. In his days it was difficult to get even one stripe. The sergeant invites him to the non-commissioned mess. When the Corporal learns that there is a mess of the non-commissioned officers also he is again surprised. He tells the sergeant that he is the only living person of his company. While he is filling the tobacco offered to him by the sergeant he breaks his clay pipe and begins to sob like a child. The sergeant presents to him a wooden pipe and he feels very happy with it. He says that such a fine pipe was not possessed even by his brother George. He also examine the carbine of the sergeant says it is loaded at the wrong end and is not as good as the Brown Bess. The sergeant sees that the Corporal is feeling tired. He takes leave of him and goes away.

The Corporal now wants to be moved in the chair towards the door for fresh air. He finds that Norah is murmuring something. He says that he is much pestered by the flies. When he is taken into the air he starts talking about the parson who reads to him Josuah, a book in the Bible dealing with the wars. When Norah tells him that she can also read the Bible he finds himself at his wit's end. He finds her to be a queer girl who can read and travel by train. He tells Norah that he will fight the last battle described in the Bible in heaven and the life after death is not peaceful as she supposes.

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To save himself from the flies he wants to go to the corner. As he is about to do so Colonel Midwinter enters. He asks him if he is the same Corporal Brewster who belonged to the 3rd Guards and who fought in the battle of Waterloo. When he introduces himself as the Colonel of the 3rd Guards now known as the Royal Scots Guards the Corporal tries to stand in order to salute. As he is weak he faltters but he is supported by the Colonel and Norah. He thinks that it is too much respect for him to be visited by the Colonel. He tells the Colonel that he feels alright when weather is good and the flies are not pestering him and that there is nothing amiss with his memory and he remembers the names of all the persons of Captain Haldane's company to which he belonged. He remembers the battle of Waterloo and draws a mental picture of the battle vividly. When asked what struck him most in the battle he tells that it was a loss of three half-crowns. He lent them to a soldier without any written proof and that soldier was killed in the battle. The Colonel gives him a note and says it has been presented to him by other officers of his regiment. Corporal Brewster requests him for military honours at his death and the Colonel promises to do so. When the Colonel finds the Corporal sleeping owing to tiresomeness he leaves him and goes away.

Norah is much troubled by the sight of lean and thin Corporal sleeping in the chair. In the meanwhile the sergeant again comes back. He tells Norah that the officers of the mess wanted to present a pound of tobacco to the Corporal and he has come to present that on their behalf. He asks whether she has seen the barracks. He feels that she would not appreciate his life. Norah tells him that she can very well appreciate the life he is leading as she is used to life of this sort. In the mean while Corporal Brewster cries. "The Guards need powder." Perhaps the scene of Waterloo is revolving in his mind. Again he cries the same and says "by God, they shall have it" and sinks into the chair never to rise again. Sergeant remarks to the sobbing Norah that "the 3rd Guards have a full muster now."

अंग्रेजी सारांश का हिन्दी अनुवाद

१८८१ का जून का महीना है। कारपोरल ब्रूस्टर के वूलिच के छोटे से मकान के सामने वाले कमरे में हम नोरा को देखते हैं। नोरा अपने पितामह (grand (uncle की देखभाल करने के लिये अपने पिता के द्वारा वहाँ भेजी गई है। वह

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अभी ही आई है। घर की मालकिन बाहर गई हुई है और उसके पितामह भी जाग कर नहीं उठे हैं। वह घर में अपने आपको अकेला पाती है और उत्तेजित अनुभव करती है। वह सोचती है कि शादी करने का यह एक रास्ता है। वह घर में बहुत गड़बड़ी पाती है। वह सब चीजों को ठीक करने का निश्चय करती है।

वह चाय बना रही है। इसी बीच में सार्जेन्ट मैकडोनाल्ड, कारपोरल ब्रूस्टर के बारे में जिसने कि वाटरलू के युद्ध में भाग लिया था, पूछते हुए आते हैं। यह बताये जाने पर कि कारपोरल ब्रूस्टर अभी उठे नहीं वह जाने को तैयार हो जाता है कि नोरा उसका शुभ नाम पूछती है। वह रुक जाता है और उसको अपना नाम बताता है। उसकी नोरा में दिलचस्पी पैदा हो जाती है तथा वह कारपोरल ब्रूस्टर की बहादुरी के बारे में बात करना शुरू कर देता है। वह कहता है कि वही एक ऐसा जीवित व्यक्ति है जो नैपोलियन से लड़ा था। नोरा उसको वह मैडिल भी दिखाती है जिसको कि उसके पितामह ने जीता था। वह उसको अखबार की मढ़ी हुई एक कटिंग भी देती है जिसको कि वह छोटे अक्षरों के कारण नहीं पढ़ पाती।

सार्जेन्ट उस कटिंग को उसको पढ़कर सुनाता है। अधिक रोब डालने के प्रयास में वह कुछ बनने लगता है और कभी-कभी हकलाता भी है। वह पढ़ता है कि १८ जून को कोल्डस्ट्रीम तथा तथा तीसरे गार्ड नामक रेजीमेण्टों की चार कम्पनियाँ ह्यूजिमाउन्ट के महत्वपूर्ण फार्म को जोकि अंग्रेजों की लड़ाई की स्थिति से दक्षिण में था कब्जे में किये हुए थीं। संकट के समय उनकी बारूद कम हो गई। कारपोरल ब्रूस्टर को पीछे जाकर बारूद लाने को कहा गया। जब वह लौट रहा था तो उसने देखा कि फार्म के चारों तरफ की झाड़ी में फ्रांसीसियों की गोला बारी से आग लग गई थी। बारूद लाने वाली एक गाड़ी में विस्फोट हो गया और ड्राइवर के टुकड़े-टुकड़े हो गये। दूसरे ड्राइवर ने भय के कारण घोड़े मोड़ दिये परन्तु कारपोरल ब्रूस्टर ने उसकी जगह ले ली और बारूद से भरी गाड़ी को आग के बीच से निकाल ले गया। उसकी वीरता के पुरस्कार में उसको एक मैडिल प्रदान किया गया जिसको कि संरक्षक युवराज ने स्वयं अपने हाथों से दिया था। अखबार की कटिंग पढ़ने के बाद सार्जेन्ट

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देखता है कि उसको चाँदमारी के मैदान के लिये देर हो रही है और इसलिये वह नोरा से विदा लेता है।

नोरा उसके बारे में सोचती है। वह उसकी ओर आकृष्ट है और उसको युवक, नम्र तथा दयालु मानती है। अपना भोजन माँगते हुये कारपोरल की आवाज सुनाई पड़ती है। वह वहाँ आता है। वह एक दुबला-पतला झुका हुआ झुर्रियों वाला ९६ वर्ष का मनुष्य है। वह कहता है कि भोजन न मिलने से वह अपने को कमजोर अनुभव करता है तथा चाय पीना पसन्द करेगा। जब नोरा अपना परिचय कराती है तो वह उसकी तरफ ध्यान नहीं देता और अपनी चाय माँगता रहता है। फिर वह उसको पहचानने की कोशिश करता है। यद्यपि उसको यह बताया जाता है कि वह उसकी नातिन है फिर भी वह उसको अपने भाई जार्ज की लड़की समझता है। वह यह सोचता है कि जार्ज को उसने जो कुत्ते का बच्चा दिया था वह उसको वापिस मिल जायेगा। उसको यह बताया जाता है कि जार्ज को मरे हुये बीस वर्ष हो चुके हैं फिर भी वह उस सुन्दर कुत्ते के बच्चे के बारे में सोचता रहता है। अपनी बातचीत के सिलसिले में वह कई बार भोजन के बारे में बातचीत करता है। जब उसको यह मालूम होता है कि नोरा रेनगाड़ो से आई है तो उसको आश्चर्य होता है। वह गाड़ी को एक नई तथा भयंकर चीज समझता है।

भोजन, कफ दूर करने की दवा के अलावा उसका प्रिय वार्त्ता का विषय है वाटरलू का युद्ध। वह नोरा से कहता है कि वह उन दिनों को अच्छी तरह से याद रखे है। ऐसा लगता है कि वे जैसे अभी-अभी बीते हों। युद्ध के बाद संरक्षक युवराज ने उसको एक मैडिल दिया था और उससे यह कहा था कि रेजीमेन्ट को उसके ऊपर गर्व है और ब्रूस्टर का जवाब यह था कि उसको रेजीमेन्ट पर गर्व है। उसके इतने अच्छे जवाब पर संरक्षक युवराज जी भरकर हंसे थे। इस बात को सुनाने का अवसर वह कभी नहीं खोता।

वह उधर से निकलने वाली रेजामेन्ट को देखता है। नोरा उसे बताती है कि रेजीमेन्ट के बिल्ले पर कोई नाम नहीं लिखा परन्तु उस पर आक्सफर्ड-शायर लिखा है। कारपोरल इस पर अपनी चिढ़ प्रकट करता है। वह कहता है कि यह विचित्र बात है कि इन रेजीमेन्टों ने अपने नम्बर छोड़ दिये हैं।

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उसके अनुसार ड्यूक ने इस विषय पर कुछ न कुछ अवश्य कहा होता। वह यह भी देखता है कि सिपाही अपने गले के चारों तरफ वह फीता नहीं पहने है जो वे उसके समय में पहना करते थे। इसी समय सार्जेन्ट आता है। वह अपने सहयोगियों की तरफ से कारपोरल को आदर प्रदर्शित करने आया है। वह कहता है कि उसके सहयोगियों को कारपोरल के नगर में होने पर गर्व है। कारपोरल सार्जेन्ट को भी वही बात सुनाता है जो उसने नोरा को सुनाई थी कि उसने किस तरह से संरक्षक युवराज को एक बहुत अच्छा जवाब दिया था। उसके अनुसार सार्जेन्ट तीन धारियों, जो कि सार्जेन्ट के पद का निशान थीं, के लिये बहुत कम उम्र का है। उसके समय में तो एक धारी ही पाना मुश्किल था। सार्जेन्ट कारपोरल ब्रूस्टर को नौन कमीशन्ड अधिकारियों के मेस में निमन्त्रित करता है। जबकि कारपोरल को यह मालूम होता है कि नौन कमीशन्ड अधिकारियों का भी मेस है तो वह आश्चर्य में पड़ जाता है। वह सार्जेन्ट को बतलाता है कि कम्पनी के जीवित व्यक्तियों में वह अकेला है। जब वह सार्जेन्ट के द्वारा दी हुई तम्बाकू को अपने चिलम में भर रहा होता है तो वह टूट जाती है और वह एक बच्चे की तरह सिसकने लगता है। सार्जेन्ट उसको एक लकड़ी का चिलम भेंट में देता है। इस पर कारपोरल बहुत खुश हो जाता है। वह कहता है कि इतना अच्छा चिलम तो उसके भाई जार्ज के पास भी नहीं था। वह उसको रायफल को भी देखता है और कहता है कि इसमें गोली गलत जगह भरी जाती है तथा यह ब्राऊन बेस नामक बन्दूक की तरह अच्छी नहीं है। सार्जेन्ट यह देखता है कि कारपोरल थका हुआ नजर आता है। वह उससे विदा लेता है और चला जाता है।

कारपोरल अब अपनी कुर्सी में ही बैठा हुआ दरवाजे की ओर ताजी हवा के लिये जाना चाहता है। वह यह देखता है कि नोरा कुछ बड़बड़ा रही है। वह यह कहता है कि मक्खियाँ उसे बहुत परेशान करती हैं। खुली हवा में जाकर वह उस पादरी के बारे में बताता है जो उसको बाइबिल का जो सुआ नामक अध्याय पढ़ करके सुनाया करता है। नोरा के यह बताने पर कि वह भी बाइबिल पढ़ सकती है वह आश्चर्य में पड़ जाता है। वह सोचता है कि वह बड़ी विचित्र लड़की है क्योंकि यह रेलगाड़ी से यात्रा कर सकती है और

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पढ़ भी सकती है। वह नोरा से कहता है कि जैसा वह समझती है स्वर्ग का जीवन शान्तिमय नहीं है और वह स्वर्ग में आखिरी युद्ध को अवश्य लड़ेगा।

मक्खियों से बचने के लिये वह कोने में जाना चाहता है वह जैसे ही ऐसा करता है करनल मिड विन्टर आ जाते हैं। वह उससे पूछता है कि क्या वह वही कारपोरल ब्रूस्टर है जो कि तीसरे गार्ड में नौकर था और जिसने वाटर लू की लड़ाई में भाग लिया था। जब वह अपना परिचय तीसरे गार्ड, जिसको कि अब स्काट्स गार्ड कहा जाता है, करनल बताता है तो कारपोरल उसको सलूट देने के लिये खड़ा हो जाता है। क्योंकि वह कमजोर है इसलिये लड़खड़ा उठता है परन्तु नोरा और करनल उसको संभाल लेते हैं। वह यह समझता है कि करनल का उसके यहाँ आना उसके लिये एक बहुत बड़ी इज्जत है। वह करनल को बताता है कि जब मक्खियाँ परेशान नहीं करतीं और मौसम अच्छा होता है तो वह काफी स्वस्थ अनुभव करता है। वह यह कहता है कि उसकी याददाश्त बिल्कुल ठीक है और वह हाल्डेन की कम्पनी जिसमें वह नौकर था के हर एक आदमी का नाम गिना सकता है। उसको वाटर लू का युद्ध पूरी तरह से याद है और वह उसकी एक मानसिक तस्वीर करनल के सामने खींचता है। यह पूछे जाने पर कि युद्ध में उसको सबसे अधिक किस घटना ने प्रभावित किया वह बताता है कि युद्ध में उसके तीन आधे क्राऊन के सिक्कों का नुकसान हुआ। उसने उन सिक्कों को एक सिपाही को बिना किसी लिखा-पढ़ी के दे दिया। करनल उसको एक नोट देता है और कहता है कि यह रेजीमेन्ट के अफसरों की तरफ से उसे एक भेंट है। कारपोरल ब्रूस्टर उससे मरने के बाद सैनिक सम्मान प्रदान करने की प्रार्थना करता है, और करनल ऐसा करने का वचन देता है। जब करनल कारपोरल को थकान के कारण सोता हुआ देखता है तो वह चला जाता है।

कुर्सी में सोते हुए दुबले-पतले कारपोरल को देखकर नोरा परेशान हो जाती है, इसी बीच में सार्जेन्ट फिर से आता है वह कहता है कि उसकी मेस के अफसर उसको एक पौंड तम्बाकू देना चाहते थे और वह उनकी ओर से उसको देने आया है। वह उससे पूछता है कि क्या उसने कभी बैरक देखे हैं। वह सोचता है कि नोरा उसके जीवन को पसन्द नहीं करेगी। नोरा उसको

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बतलाती है कि वह उसकी जिन्दगी को अवश्य पसन्द करेगी क्योंकि वह इस तरह की जिन्दगो की अभ्यस्त है। इसी समय कारपोरल चिल्लाता है "गार्डों को बारूद की जरूरत है।" शायद उसके दिमाग में वाटरलू का दृश्य घूम रहा है। वह फिर से यही चिल्लाता है और कहता है कि "ईश्वर की कसम उनको बारूद मिलेगा।" और यह कह कर कुर्सी में कभी न उठने के लिये गिर पड़ता है। सिसकती हुई नोरा से सार्जेन्ट कहता है कि स्वर्ग में तीसरे गार्डों को सेना पूरी हो गई।

SOME MEMORABLE QUOTATIONS FROM THE PLAY

1. **Sergeant.** Aye he's been a fine man in his day. There's not many living now who can say that they fought against Napoleon Bonapart.

2. **Sergeant.** "Long may the heroic Brewster—" "Live to treasure the medal which he has so bravely won and to look back with pride to the day when, in the presence of his comrades, he received this tribute to his valour from the hands of the first gentleman of the realm."

3. **Corporal.** Ah it was a great day for me—a great day! The regent he was there, and a fine body of a man too. (Tries to stuff some tobacco into his pipe). He up to me and he says. "The Ridgement is proud of ye." Says he. "And I'm proud o' the Ridgement," says I. "And a damned good answer, too," say he to lord. Hill, and they both bust out a laughing. (Coughs and chuckles, and points up at the mantle piece).

4. **Corporal.** Sit ye down Sergeant, sit ye down (Shakes his head) you are full young for the stripes. Lordy, it's easier to get three now, than one in my day. Gunners were cold soldiers then, and the grey hairs came quicker than the three stripes.

5. **Corporal.** Yes, I am a Guardsman, I am. Served in the 3rd Guards, the same they call now the Scots Guards. Lordy, Sergeant, but they have all marched away, from Colonel Byng right down to the drummer boys, and here am I, a straggler that's what I call myself, a straggler. But it ain't my fault neither, for I've never had my call, and I can't leave my past without it.

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6. Corporal. Load'em at the wrong end ? Well, well, to think of it ? And no ramrod neither, I've heard tell of it, but I never believed it afore. Ah ? It won't come up to Bro..n Bess. When there's work to be done you mark my words, and see if they don't come back to Brown Bess.

7. Norah. He seems a very kind young man, I think. He calls me "miss" and uncle "Sir", so polite and proper. I never saw as nice a man down Essex way.

8. Corporal. You can read too, can you ? By Jimini, I never seed such a gal. You can travel by railroad and you can read. Whatever is the world comin' to ? It's the Bible he reads to me.

9. Corporal. The same Brewster, sir, though they used to call it the 3rd Guards in my day. It was a fine ridgement, Sir, and they only want to me now to make up a full muster. Colonel—(chee. fully) Tut ! Tut ! they have to wait years for that. But I thought I should like to have a word with you, for I am the Colonel of the Scots Guards.

10. Corporal. If I'm called, Colonel you won't grudge me a flag and a firing party, I'm not civilian, I'm a Guards man, and I should like to think as two lines of the bearskins would be walkin' after my coffin.

CRITICAL APPRECIATION

Introduction : A Delightful Comedy.

Waterloo is a delightful comedy by Canan Doyle. It is full of humour (हंसी). Corporal Brewster has some oddities (विलक्षणतायें) in his character. For him the world has not moved since Waterloo. He refuses to recognize new things. He is all the time thinking of Waterloo. Even at his death he is thinking of the scene when he was asked to bring powder. He repeats certain sentences. He has grown deaf and semiblind but he says that people do not speak loud and blames that the world has changed though it is he who has changed and not the world. All this gives us laughter. But we do not laugh at the Corporal. We know that he cannot help all these things. Therefore laughter in the play arises out of humour. The hero of the play dies in the end but his death is at a very ripe age. He does not die under hard circumstances. Even at the time of death he is thinking of carrying the powder. Therefore his death is not in

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the least tragic and not even much pathetic and the atmosphere of the playfulness and laughter is not disturbed.

Plot and technique.

The comedy arises out of the character of Corporal Brewster. He is the pivot (धुरी, केन्द्र) of the plot. If we read the story by Conan Doyle on the same topic we can very well appreciate the dramatic technique of this play. The story has six characters including a nurse and a doctor. It covers the time of eight months. In it the love between Norah and Sergeant Mc Donald is clearly brought out. The play is limited to a few hours of a single day. Important characters are reduced to four. The love between Norah and the Sergeant is only suggested broadly. This has been done owing to three unities. The plot is not full of incidents. It is simple and consists in dialogues which bring out the character of the hero of Waterloo.

Characterization.

1. **The Corporal.** It is characterization at which Conan Doyle is so good. The character of Corporal Brewster is beau ifully drawn. He is the hero of Waterloo. The impact of this battle has been so great that he is always thinking about it. He always tells others about his reply to the Prince Regent about Duke of Wellington and about his own bravery. The humour of the situation lies in that the Corporal ignores all the time that has passed after. It seems that he has slept over this long period of time like Rip Van Winkle and is irritated and surprized to find new things. His obsession with the war is also humorous. He talks of food, his health and of the battle and things connected with it all the time. He thinks that there will be war in the next world and not peace. His bravery, his exploits and his talks are so isolated from the rest of the world that they tickles (गुदगुदाना) us to gentle laughter.

2. **Norah and the Sergeant.** Norah and the Sergeant are also drawn with a deft hand (दस हाथ). The aim of Norah is to look after her grand uncle but the idea of marriage is also uppermost in her mind. She is attracted by the courtesy and kindness of the young sergeant. She suggests her love for him beautifully. She tells the sergeant when he is about to leave the house that her grand uncle will not be long in getting up. Next time when the sergeant says that she perhaps wants him to go she says "Oh, how could you think so?" She also tells

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him that the life in the barrack is sure to be nice. That the sergeant is also attracted towards her is clear from the fact that he stays with her though he is due at the butts, reads to her and pays her regards several times, asks her to come barracks and see his life. He is courteous polite, young and attractive.

Justification of Title.

It would seem that the title of the play is inappropriate (अनुपयुक्त) because it does not tell us about Waterloo but about its hero. This view is quite wrong. Waterloo is a quite suitable title and it lives in the character of the Corporal. For him nothing more important has happened than the battle. He is often talking about and gives a mental picture of it to Colonel Midwinter. His own heroic deed finds a clear description in the play. The driver being exploded into pieces and the death of the soldier whom Corporal tent three half-crowns tell us about the grimness (भयंकरता) of the battle. Therefore, the play tells us as much about Waterloo as about its hero, though it is through the hero that we get the picture of the war.

Humanity and Pathos.

There is a broad touch of humanity and pathos about the whole play. The world that Conan Doyle portrays still has respect for old people and courtesy towards women. Everyone in the play shows kindness to the old Corporal. The sergeant presents to him a wooden pipe and brings a pound of tobacco for him on behalf of his colleagues. The Colonel pays a visit to him and gives him a note. He also accepts the request of the Corporal for military honours at his death. The condition of the Corporal is a little pathetic. It touches our hearts to see that the hero of Waterloo has become senile (सठिया) and has got his second childhood. We do not grieve at his death. Still like Norah we think that the young sergeant will become like the Corporal in sixty years and the Corporal was as young as he is now. These touches of humanity and pathos go well with the main stream of comedy.

A light satire on war-mindedness.

The play does not seem to have any explicit purpose (खुला उद्देश्य). Even then it seems to be a light satire on war-mindedness. Conan Doyle later on turned into a spiritualist and therefore he is very likely to look down upon war mindedness. The figure of the Corporal is not impressive. It is a bit

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caricature (बढ़ा-चढ़ाकर खींची गई). That war is not important for human happiness becomes clear from the reply of the Corporal that he gives to Colonel when asked what struck him most in the whole affair. The Corporal says that he lost there three half-crown and now he cannot get them back. A war-minded man like the Corporal, by making this remark, suggests the importance of comforts that money can buy in life. With its brilliant and interesting dialogues, well knit plot, skilful characterization, blending of humour and pathos it has become a play delightful to read but which incidentally also suggests the futility (निरर्थकता) of war.

QUESTIONS AND ANSWERS

Q. 1. Bring out the humour and pathos of the play.

Or

Waterloo is a delightful comedy. Dicuss.

Ans. Waterloo is a comedy because it is full of humour. Humour is laughter that consists in character. It is good hearted laughter and its aim is not to make fun of any one. It is a laughter for the sake of laughter. Humour is the distinctive feature of a comedy. As this play is full of humour it can be rightly called a comedy.

Humour in this play consists in the character of Corporal Brewster. He is a man of ninety six and still retains his military habits. They become the source of laughter. Whenever he wants food he will talk of 'rations'. When the colonel comes he rises, though he is very weak, to give a salute to him. His warmindedness is equally humorous. He tells Norah that he will have to fight a war in the next life also. He thinks that with his death the whole of Haldane's company to which he belonged will be assembled in heaven. Even when he is dying he cries "The Guards need powder" and "by God, they shall have it."

He is obsessed with Waterloo. He thinks that it was the only important event. He tells to all how he got a medal for his bravery. The reply that he gave to the Prince Regent is repeated to Norah, Sergeant and also to the Colonel. If he disapproves of something new in military life he always repeats the sentence "Dook would ha' had a word there." It seems as if had been living in the memory of Waterloo and neglected all other things.

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His refusal to accept new things and his failure to realize that he has changed and not the world are also sources of laughter. When he comes to know that Norah has come by train he is taken aback. For him train is still a new and horrible which it was in the days of his youth. He is still more surprized to know that Nora can read the Bible. The regiments have changed their numbers and adopted new names. He does not like that. He still lives in the world of musket and old guns. He handles the rifle of the sergeant. By chance he presses the lever and it breaks open at the place where it is loaded. He thinks that he has broken it into two. He himself in deaf but he thinks that people do not speak loud. He is weak and finds it difficult to move but he blames the chair and say that the chairs are made heavier these days. Every time he wonders "Whatever is the world comin' to." He thinks that his days were better, a favourite topic of the old. In those days it was difficult to get one stripe. Then the soldiers wore strokes. His ignorance of the new changes after Waterloo and his blaming the world instead of realizing his own weaknesses afford a lot of fun.

In this way his oddities, his obsession with Waterloo, his war mindedness, his disapproval of all new things all are sources of humour. But it is not only humour that we get in the play we also find an undercurrent of pathos under the surface of fun and playfulness. The condition of the Corporal in pathetic. The hero of Waterloo is suffering from bronchial tubes. He does not have strength to keep back the flies. The contrast between his previous glory and present condition is a source of pathos.

He was till the arrival of Norah sadly neglected. The milk that he was given was bad and bacon that he ate was a cruel piece. Norah comes and determines to set all these things right. His very talks which are source of laughter are also pathetic. He talks of his days, he gloats over his past and he talks about the medal. Pepole come and pay him regards. We laugh at him. Even then we remember that he is the hero who has been reduced to this. We laugh and yet feel sympathy for him.

His death itself is a curious blend of humour and pathos. That even at the time of his death he is thinking of Waterloo is humorous. But his death removes from the world the only

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living person who fought Napoleon Bonaparte. His desire for military honours is also pathetic and at the same time humorous. A man of ninety six, so old and so infirm wanting military honours to be ridiculous but the intensity of desire for it also makes it pathetic.

Pathos in the play is not deep. We know that all these things happen in old age. Our feelings are not stirred. We simply feel sympathy for the Corporal. As the touch of pathos is light and the element of humour is predominant the play is rightly termed as a delightful comedy.

Q. 2. Give a character-sketch of Corporal Brewster.

Ans. Corporal Brewster is the centre of our attraction in the play. He is not young and dashing. On the contrary he is bent, very lean and shrivelled. His age is ninety six. He interests us by his peculiar talks and behaviour and not by his appearance. He is the hero of Waterloo who contributed his own to the victory of the English forces over the French. But in the play he is shown to be reduced to weaknesses and infirmities of old age. He suffers from cough. Cold bites him. He does not have strength enough to keep back the flies.

In spite of his decrepit old age he has the airs of greatness. Norah says that her people in the village are very proud of him. The sergeant and colleagues are proud of his being in the town. He is the only living man who has fought Napoleon. The Colonel says that the Scots Guards are proud of his being on the rolls of the regiment. We know that he performed a herioc deed in the past and he was paid a tribute to his valour by being presented with a medal by the first gentleman of the realm the Prince Regent.

In fact Waterloo is the outstanding achievement of the Corporal. It is vivid in his memory. It seems to him to be a thing of yesterday. He can draw a mental picture of it. He tells every one how he gave a good answer to the Prince Regent and set him laughing. Even at the time of his death he is obsessed with the scene of Waterloo wherein he was asked to bring the reserve ammunition from the near.

For him it seems the world has stopped with Waterloo. He is ignorant of new things. He does not know about the new rifle. He is surprized to find that the soldiers do not put on stocks. Train is a horrible and new thing for him. He can-

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not believe that a girl can read. Norah is a queer girl for him because she can read and travel by train. It is a news for him to know that the non-commissioned officers have their own mess.

He is devoted to old things as much as he is opposed to the new. The pup that he gave to his brother George was very beautiful and he wishes to get it back. In his days promotion was not so easy as it has become these. People used to speak loud and the military bands also played loud. The old guns were better. The news ones are loaded at the wrong end and they cannot work better than the old ones.

His mind is obsessed with a few things. Others he has forgotten. He remembers all the names of men of the company to which he belonged. He remembers everything about Waterloo but he is not able to recognize Norah. He forgets that his brother George died twenty years before. He also forgets that he has very much changed and not the world. When he is not able to listen he thinks that people do not speak loud. When he is not able to move in chair because of his weakness he thinks that the chairs are made heavier.

He is completely warminded. The smell of the burned powder is still in his nose. When Norah tells him that life here after is peaceful he insists that it is not. He believes that he will have to fought a war in heaven also. The whole of his regiment is there. Only he has been left out. After his death his regiment in heaven will be full. He is anxious to see a regiment passing by. The last words on his mouth are not that of 'God' but "The Guards need powder". After his death he wants military honours.

He is a man of queer habits. He repeats his reply to the Prince Regent almost to everyone. Whenever he disapproves of anything military he says that the Duke would have had a word there. He swears by Gemini. He says that it was the loss of three half Crowns that struck him most in the whole affairs of Waterloo. When he gets a new pipe he says that George did not have such a fine pipe : His military habits are deeply ingrained in him. When he finds the Colonel before him he rises to give him a salute.

He is so much isolated from the rest of the wored that he becomes a source of humour. Even then there is a touch of pathos in his condition. The great hero is so sadly neglected.

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That man so much honoured in his own day has become a misfit is simply the irony of fate. In Corporal Brewster Conan Doyle has presented a beautiful study of an old soldier obsessed with war and the past.

Q. 3. Justify the title 'Waterloo'.

Or

There is much of Waterloo as well as that of its hero in the play. Discuss.

Ans. According to some critics the title of this play is not appropriate. They say that this play is about the hero of Waterloo and not about the battle of Waterloo itself. But this is not the correct picture. There is no denying that the chief interest of the play centres on the character of Corporal Brewster. But as Corporal Brewster has solely lived in the memory of the battle of Waterloo, as the impact of this battle on his mind is so great that he has almost forgotten other things it can be safely said that it is a play about Corporal Brewster and through him about the battle of Waterloo.

That this is a play about Corporal Brewster cannot be doubted by anyone who has eyes to see and mind to understand. The play deals with the last day in the life of the Corporal. From that day light is thrown on his past heroic deed and several aspects of his character are revealed. We come to know about his heroic deed at Waterloo through the reading of the newspaper cutting by the Sergeant. We also come to know how he received the medal by the Prince Regent and how he gave him a fitting answer. He himself tells about his days in conversation. Old guns were used then. The regiments had numbers in place of names. The soldiers used to wear stocks and there was no mess for the non-commissioned officers.

Light is thrown about his likes and dislikes. He loves old things. He still remembers the pup that he gave to his brother George. He likes band playing loud. He does not like new things like train and the rifle used by the sergeant. He thinks that it is easy to get promotions now. In old days only a grown up soldier became sergeant. He is possessed of warm indedness. Even in the next world there will be war for him.

We also come to know about his weakness physical suffering, his desire for military honours and his love for

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money. Therefore this play is not a play of incidents but a play of characterization.

But we also get much of Waterloo in this play. Waterloo dominates this play through the character of he Corporal. The heroic deed for which he got the medal reminds us of the grimness of the war. If also tells of the little ironies of war. A soldier took three half-crowns from Corporal Brewster and then he was killed in the battle. The driver who was driving the cart loden with powder was exploded into pieces. This suggests the horror of the battle.

Corporal Brewster is always talking about the war. Before the colonel he pictures the battle through his mind's eye. For him it is the event of yesterday. He refers to Duke of Wellington while expressing his disapproval of any new thing in the army. He says that the Dook would ha' had a word there. All the persons who come to see him say that they have come to see the man who was the hero of Waterloo. They feel interested in him because of Waterloo.

It is in this way that Waterloo is continually present and emphasized in the play. Corporal Brewster's own significance lies in having fought the battle of Waterloo and performing a heroic deed in that. His own existence after Waterloo is a prolongation of its victory that into sixty years of life. Therefore the title Waterloo is quite justified. It is significant in two ways. It tells us about a character who derives his significance from Waterloo and also calls up grim memories of that battle fought between Duke of Wellington and Napoleon and which gained immense prestige for England. The play tells us much about the hero of Waterloo but also about the battle itself.

Q. 4. Show how beautifully the beginning of love between Norah and the Sergeant Mc Donald has been suggested in the play.

Ans. 'Waterloo' is a dramatized version of the story "A straggler of '15. The story covers the time from October to May. During this time Norah becomes quite friendly with Sergeant McDonald. Owing to the observance of three unities much has to be cut down in the story. The time in the play is limited to only a few hours. As a result of this intimate friendship could not be developed between Norah and the sergeant.

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Only suggestions are thrown here and there about the possibility of developing love between the two.

In the beginning Norah is seen to have just arrived. Just after a few minutes the sergeant drops in to enquire about the Corporal. He seems to be struck by Norah. It is for this that though he is due at the butts' he stays there for sometime and takes to Norah. First he pays her compliment by saying that it was reported that the Corporal was being neglected but her presence there proves it to be wrong. Then he begins to talk about the bravery of the Corporal the only living man who fought with Napoleon. He reads the cutting of the newspaper which has been kept enframed to her. His attempt at impressing her is quite clear. He becomes self conscious and stammers while reading that cutting of the newspaper. As he is getting late he leaves her by again saluting her.

He has left the desired effect on the girl from the country. Norah is left musing about his kindness, and courtesy. She considers him to be a fine man. When the Sergeant again comes he pays regards to the Corporal and Norah both. He is very respectful to the Corporal and calls him "Sir He invites him to come to barracks and visit the mess of the non-commissioned officers.

When the clay pipe of the Corporal is broken he gives him a wooden pipe. When he goes he again pays his best respect to Norah. Norah again thinks that he is very fine and noble.

It is in the end of the play that the threads between Norah and the Sergeant become clear. Norah has been impressed by his previous kindness towards her grand uncle. Now he has come back with a pound of tobacco for the Corporal. He enquires about her. She tells him that she has come just that morning and when she has time to herself she will put all the things of the house in order. The Sergeant politely asks whether he should go. He says "That sounds like marching orders to me". The quick and spontaneous reply of Norah is "Oh, how could you think so !" That shows the developing interest of Norah in him.

They seem to be now a bit on better friendly terms. Norah tells him that she has not seen barracks. She has been on a farm all her life. He wants her to come to barracks along with her grand uncle. Norah says that she would like to come. This will not do for him. He wants a promise as he is quite

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serious about it. He is afraid that Norah may not like that life. Norah tells her that she is sure that it will be very nice.

So thus the mutual interest of the two for each other has been very clearly suggested. This possibility of happy love between the two is a part of the comedy that prevails over the whole play. The way writer has suggested their love and skilful. He has neither been vulgar nor he has broken laws of probability. This is highly creditable on the part of the dramatist. To suggest a picture through some nimble strokes shows great mastery of art.

Q. 5. Give a character sketch of Norah Brewster.

Ans. Norah sets a contract to Corporal Brewster. She belongs to the new world. She has nothing glorious about her. All her life she has been on the farm. When the abnormalities and senility of Corporal Brewster are seen against the background of normality and common sense of Norah they become well conspicuous and provide us with a fund of laughter which is the essence of comedy.

Norah has come from the village to look after her grand father. She finds that the things are in a mess in the house. She makes up her mind to put all the things in order. This shows that she is very good at house keeping. She finds that her grand-uncle is being neglected by the present house keeper. She wants to right the wrong.

She is a wed by the past glory of the Corporal. To think that Waterloo was won say practically by the Corporal gives her a sense of pride. It is with pride that she tells the Sergeant that the Corporal got a medal in recognition to the valour he showed at the battle. In spite of all this she is a little upset by the gaunt and spectre-like appearance of the Corporal. Even then she wants to help him. She gives him tea and also his medicine. She helps him in moving to the door in the chair.

Simplicity is in her nature. She becomes happy because of being addressed as 'miss' by Sergeant McDonald. "He calls me "miss" and uncle "Sir" When the Corporal tells that there is to be a war in heaven also she says that life here after is peaceful. She cannot understand the surprise of her grand uncle at being educated and at her having travelled by train. She feels excited when she sees a regiment passing by.

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When she finds herself lonely in the house of her uncle in Woolwich she gets excited. She has never lived in such a house lonely. The first thought that enters her head is that it is next door to getting married. Like all other girls she believes in marriage and is interested in having someone in her net. The aim of a girls life in those days was to get married.

Happily she gets a chance of being intimate with a man. No sooner does she come there than Sergeant Mc Donald calls on the Corporal. He is young and fine. His manners are attractive and polite. Norah is taken in. When the Sergeant is about to go to butts she feels that he should stay a bit longer. When he goes away she looks after him towards the door.

She gets a better view of Sergeant Mc Donald when he comes there next time. He is polite towards her. He calls her 'miss' and feels flattered by it. But in her attempt to be friendly she does not become vulgar or aggressive like other heroines of comedy. She does all the things very decently.

In the end of the play she has succeeded in becoming friends with the Sergeant. The interest of the Sergeant becomes explicit in her. He asks her to come to the barracks. He wants a promise from her that she would come. He asks her if she would like his way of life. She assures him that it will be very nice. The death of the Corporal leaves them together. It is anybody's guess that they might have agreed to become life-long partners. Her dream of getting married seems to be being realized in a few hours.

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CHAPTER 4

The Bishop's Candlesticks

(Norman Mckinnel)

INTRODUCTION TO THE AUTHOR

Among those who first started with the stage and then took the pen Norman Mc Kinnel occupies a prominent place. He started his career as an actor and attained considerable success there. Then he felt tempted towards writing plays and made his mark as one of the famous dramatists. The success of his plays is due to his intimate knowledge of the theatre and is an ample proof of his mystery of dramatic technique. His plays achieved a roaring success or the stage.

He had a keen eye for dramatic situations and incidents. This becomes quite clear if we look at the way he adapted the story from the famous novel of Victor Hugo "Les Miserables" into Bishop's Candlesticks. He has made certain alterations in the story in order to increase its dramatic effect. These alterations have given the play an air of originality.

He is widely known throughout the English speaking world because of his play 'The Bishop's Candlesticks' which happens to be among the first favourites of the theatre-going public This play was first staged at the Duke of Yorks Theatre in London on August 24, 1901. The role of the convict was played by the playwright himself who is called "an extremely fine actor" by the famous dramatic critic J. W. Marriott. His superb acting cast a spell on the audience.

The style of Norman Mc Kinnel is racy and brilliant. He is capable of rising from light satire to great emotional height. Being an actor he has been successful in writing brilliant dialogues and portraying character successfully. Norman Mc Kinnel is the best example of how a playwright can advantageously use his knowledge of the theatre and its technique.

INTRODUCTION TO THE PLAY

'The Bishop's Candlesticks' is one of the most popular plays of Norman Mc Kinnel famous actor-playwright. The story of the play has been taken from the opening chapters of "Les

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Miserables" by famous French novelist Victor Hugo. The novel recounts the adventures of Jean-Valjean after his being released from prison. The Bishop appears in the early part of the novel and helps Jean-Valjean in turning over a new leaf after a life of ten year imprisonment. It is due to his divine goodness that Jean Valjean redeems his soul and sincerely tries to lead a good life. In the later part of the novel the Bishop is not present but his influence inspiring people exists through out the play.

It is this story that Norman Mc Kinnel takes up. The Bishop becomes the chief character in his play and the play deals with only the spiritual reclamation of the convict. He also makes certain alterations in order to make the story dramatic. The maid-servant and the sister of the Bishop are meek in the novel but in the story different life has been put into them. Moreover in the play Jean Valjean runs away only with silver knives and forks. When he is brought before the Bishop, he tells him that he has forgotten to take the Candlesticks which were also presented to him. In the play the convict runs away with the Candlesticks though he knows that they are very dear to the Bishop.

The changes made in the story add to the dramatic interest of the play. The coldness of too much goodness is removed by the changes in the character of Marie and Persome.

They tell that the things are happening on the earthly plane. Moreover they threw the character of Bishop into relief. Our admiration for Bishop increases when we come to know the world in which he is living. The changes in the incident of the Candlesticks introduce a broad touch of humantiy in the play. The Bishop is not abstract goodness personified. He loves the Candlesticks and at their theft he is overwhelmed with grief. But he conquers his self and enlarges it into Universal.

It is a play of conversion and tells us about the problem of conquering evil. The chief idea that runs through the play is that evil can be conquered by goodness and not by evil. It is a severe criticism of the in human treatment given to prisoners in those days. The prisons harden the criminals. It is only goodness, forgiveness and sympathy that can bring them round to good life. The convict could not change in ten years but a slight graceful touch of the Bishop transformed his heart within an hour. The play also stresses the need that we should try

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to understand others and that in giving punishment not only the deed but the motive should also be kept in mind. The convict stole only to save his dying wife and for that he was given a long term of imprisonment. It seems a piece of great cruelty and tells us about the morality of the ruling class in these days.

Owing to the combination of various factors like good construction, vivid dramatic effect, human appeal, racy and lively dialogues and a religions sort of appeal the popularity of the play has not declined since 1901 when it was first on the boards.

WHO IS WHO IN THE PLAY

(*A Brief Introduction to the Dramatis Personae*)

The Bishop.

He is the central figure of the play which is built around his inspiring personality. Formerly the Bishop was quite rich but he gave away his wealth to the poor in order to help them. According to him there is a lot of misery in the world and much more is to be done than what he has already done. The sense of service which is deeply ingrained in him ennobles in our eyes and raises him in our estimation. The true worth of a man is to be judged not by his knowledge and riches but by the service that he renders to humanity. The Bishop has sold the salt cellars so dear to his sister for helping a poor woman. He gives away the Candlesticks so dear to him in order to help the convict. In fact he has spent all his wealth on the poor.

He is the symbol of goodness but it is not owe-inspiring goodness of a saint but that of child. He tries to put everyone in the best light. For him none is bad. He cannot see any ill will or harm in others. The bailiff is not bad because he insists on getting rent from a poor woman. His sister is good according to her. Even the convict needs his sympathy. His goodness has humanity in it. It is not doctrinaire but is based on understanding others. To know all is to pardon all.

He is an ideal christian. He has firm belief in faith, hope and charity, the famous trinity of christianity. A hardened criminal like the convict is not a hopeless case for him. He can also be reclained as his soul is precious. This "poor body is the temple of the Living God." Therefore it should be saved.

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Yet the Bishop is human. The tears of Persome move him very much. He thinks that he has done some wrong to her. In the same way when Persome is not prepared to part with the Candlesticks he becomes irritated. The theft of the Candlesticks overwhelms him with grief for a while but he recovers himself soon. This side of his character makes him move lovable and lively.

The convict.

He is also an important character of the play. He is the study of a good person who becomes a hardened criminal. Through his character the playwright wants to point to us that to understand all is to pardon all. The Bishop understands him and he pardons him. Others do not understand him and send him to jail and deprive him of his dear wife.

He started his life as an honest man. One day when his wife was dying and he had nothing to give her he was forced to steal. He was caught and nobody listened to him. His wife died and he himself was sentenced to ten year imprisonment. There he was given a very cruel behaviour. This crushed his soul. He forgot that he was a man. He became the convict no 15729 and lost his individuality. This made him a hardened criminal.

He recovered his lost soul through the good influence of the Bishop. In the contact with the Bishop he realized for the first time that a person can have sympathy for him and can understand him. The immense goodness of the Bishop changed the picture of the world in his eyes. Now at least there were some who could be kind and good. He went on softening. It was the softened convict who stole the Candlesticks of the Bishop. When the Bishop in the end forgives him the process of softening is complete. He seeks the blessing of the Bishop and for the first time realizes that this body in "the Temple of the Living God," and promises to remember it.

Persome.

She is the sister of the Bishop. She loves him very much and thinks that he is too good to guard his own interests. Therefore she tries to save him from exploitation and sometimes get irritated when the Bishop does not listen anything to her. She thinks that the Bishop is the best man in France but his goodness is explouted by the people.

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She is a little worldly minded as is the nature of ladies. She is grieved that the Bishop has squandered all his property on the so called poor. When the salt-cellars are sold her patience reaches the breaking point but somehow she controls her emotions. She is not prepared to part with the Candlesticks and does so only unwillingly.

According to her the people trouble her brother by pretending to be in trouble. If a man is really in need she will have no objection to helping. But people are idle and they do not want to do any work. She has no sympathy for the convict. This shows the attitude of the people in the nineteenth century all over England. She is a little irascible too. She thinks that Marie is behaving impertinently.

However she obeys her brother and cares for his needs. When he does not come in time she gets angry because his soup in getting cold. This shows her concern for her brother. Willy or nilly (चाहे इच्छा हो या न हो) she does what she is asked to do by her brother. She is typical of womanhood and is a living character.

Marie. She is the maid servant. She appears only in the opening part of the play. She talks a little too much and for that she is rebuked by Persome. Then she become silent and only says "yes madame" and "no madame." She does not tell Persome that the salt cellars have been sold because she has rebuked her for talking. She also does not inform that the Bishop has gone to see her mother. She is a lively character though drawn very briefly.

Sergeant of Gendermes.

He is the sergeant and knows the Bishop well. He arrests the convict on suspicion and recognizes the Candlesticks of the Bishop and brings the convict to him. He perhaps doubts the story of the Bishop but in regard to his wishes he leaves the convict.

ANALYSIS OF THE PLAY

Persome is irritated with Marie.

The soup is not boiling and Persome feels irritated. She asks Marie not to answer her back because it is rude. The result is that Marie does not say more than two or three words whatever she is asked by Persome.

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Marie tells Persome where the Bishop has gone.

When Persome asks if she knows where the Bishop has gone she says yes. She has not told her so far about this because she has been rebuked for talking too much. She tells her that the Bishop has gone to see her mother who is ill.

Persome grieved by the selling of salt cellars.

She asks Marie to arrange the salt-cellars on the table. She tells her that they are sold. Mere Gringoire, a poor woman needed money for paying rent and therefore the Bishop sold them. They were very much loved by Persome and she feels grieved. She thinks that but for her dowry the Bishop would have led them to starvation by behaving like this.

The Bisdop Enters.

He tells Marie that her mother is better. He asks her to run home. Because it severely cold outside he gives his comforter to her though Persome does not like it. Persome rebukes him for stay for such a long time. According to her Marie's mother is not so ill as to cause him a long stay outside. He becomes the dupe of every scoundrel and lying old woman. The Bishop tells her that there is much suffering in the world and a lot remains to be done.

The Bishop consoles Persome for the salt-cellars.

He finds Persome grieved and he feels sorry. He thinks that he has done some wrong to her. She tells him about the selling of the salt-cellars. The Bishop says that he is very sorry but she can do without them also. The Bailiff who is a just man was persistent about the rent which the poor woman was unable to pay. He had no money or him therefore he had to sell them.

Persome tells him that one day he would sell the Candlesticks.

The Bishop says that it is good on her part to think so but he does not wish to sell them. They are the gifts of his mother. But he sets too much store by them and that is a sin, Persome becomes grieved. She locks the cupboard and goes to sleep.

The Convict enters.

The Bishop is in his study. The convict enters with his long knife. He wants food and threatens that the Bishop should not go to call Persome for keys because it is a story. The Bishop tells him that he has not going to call anyone and why he should

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do so. The convict takes the risk but threatens to kill him if he plays him false.

Persome is threatened to see the long knife of the Convict.

When she enters she is terrified by the sight of a long knife in the hand of the convict. The Bishop tells her that he is a hungry traveller and he has brought his knife thinking that they might have sold their knife.

The Convict does not want Persome to move from there.

While he is taking food he insists that Persome and the Bishop should be in his sight. He tells them that in the prison they do not use forks. At the word of prison Persome gets terrified. He asks them why they keep the doors and windows open. He asks the Bishop who he is and laughs at him when he comes to know that he is the Bishop.

The Bishop asks Persome to leave.

He insists on Persome's leaving the room so that he may talk to the convict freely.

The Convict tells his story.

The wine that he got along with the food shows its effect on him. The Bishop tells him that he has suffered much. This moves the convict. He tells the Bishop that he has been in hell for ten years. His fault was that he stole to save the life of his dying wife. They tortured him in the prison and turned him into a beast. Now he has escaped the prison to starve outside.

Hope for the Convict.

The Bishop tells the convict that there is still hope for him, though, he has suffered much. The Bishop asks him to have a sleep as he has been tired. He goes in to bring covers. In the mean while the convict takes up the Candlesticks in his hands. When the Bishop comes and sees him doing so he tells him that perhaps he is appreciating his Candlesticks which he keeps in memory of his mother. He tells convict that he is proud of them.

The Convict asks why the Bishop is so kind to him.

The convict thinks that the Bishop is trying to convert him. But he does not find any good in the church.

He runs away with the Candlesticks.

While the Bishop sleeping in the other room his thought again goes to the Candlesticks. They are of silver and costly and they

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will help him in settling down. But he finds that he is getting softened. But he collects himself and goes out of the house with the Candlesticks.

Persome comes again.

The convict slams the door when he leaves the house. This awakens Persome and she enters and finds that the Candlesticks are gone. She begins to cry and asks the Bishop to report the matter to the Police.

The Bishop is overwhelmed with grief.

When the Bishop find the Candlesticks gone he is overwhelmed with grief. But soon he recovers himself and refuses to report the matter to the Police and says that he has been punished because he set too much store by them. Now he feels satisfied.

The Sergeant enters with the Convict.

The Sergeant tells the Bishop that he has arrested the convict on suspicion. He found the Candlesticks on his person and recognized them. Persome takes up the Candlesticks eagerly and begins to call the names of the convict.

The Bishop asks the sergeant to free the Convict.

He tells that the man is his friend and he has presented his Candlesticks to him. The Sergeant uses ifs and buts but he leaves the convict and goes away.

The Bishop asks Persome to leave them.

Persome expresses contempt for the convict but the Bishop says that she is overwhelmed and she should go and leave the Candlesticks on the table. When Persome shows her unwillingness he says that he, the Bishop, commands it.

The Convict is touched.

He feels moved by the goodness of the Bishop. He asks him to bless. After getting the blessing he goes towards the doors.

The Bishop gives him the Candlesticks.

The Bishop calls him back and gives him the Candlesticks. He asks him to remember that this poor body is the Temple of the Living God. The convict is moved that he promises to do so and goes away.

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DETAILED SUMMARY OF THE PLAY

The scene is laid in a place thirty mules from Pairs in France. It is the beginning of the nineteenth century. We find Marie the maid servant Persome the sister of the Bishop in the kitchen of the cottage at eleven in the might. The Bishop has been living there with his sister Persome, a widow. He is away. Persome finds that the soup is not boiling and she tells Marie that she has not made up the fire properly. Marie tells her that it was she who made up the fire. Persome thinks that it is a rude answer and asks her not to speak like that again. From this time onward Marie answer 'Yes Madam' and no Madam' to every question of Persome. She knows where the Bishop has gone but she has not told Persome because she has asked her in the morning not to talk much. Thus irritates Persome a little. She asks her to put the salt-cellars on the table. When she is told by her that they are sold for the sake of helping a poor woman she is grieved. She says that the Bishop has sold everything and but for her own dowry they would have starved.

In the mean while the Bishop comes and finds her sister troubled. He asks her if she has been troubled by Marie. He tells Marie that her mother is allright. He has been there and prayed with her. The doctor has also seen her. He ask her to go home. Because is cold outside, he gives her his comforts though his sister objects to it. When Marie is gone she is a bit angry with the Bishop. She tells him that Marie's mother was not so ill as to have caused his long stay outside. He would be dupe of every scoundral and lying old woman but for her cares. If he goes on behaving like thus he will have nothing left in the house. The Bishop tells her that there is so much suffering in the world that what he does is quite insufficient. His sister is sore over his selling salt-cellars. The Bishop feels sorry for having hurt her feelings but he says that there was no way out. The bailif, a very just man wanted the rent froms Mere Gringoir which she did not have. He himself did have any money on him and th refore he was forced to sell the salt-cellars to help her. Persome says that she is sure that the Bishop would also sell Candlesticks but the Bishop says that he does not want to do so though it is quite good of Persome to think of that. He is keeping the Candlesticks in the memory of his mother. But he has set much store by them and it is a sun.

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Persome is grieved of thus remark. She locks the cup-board and goes to sleep. The Bishop is in the study when the convict enters the house with a long knife in his hand. He tells the Bishop that he is starving and wants food. He should not raise any cry otherwise he will see the knife through him. The Bishop tells him that he has nothing to fear and he calls Persome to gives him the keys of the cup-board. Persome feels upset at this disturbance in the night. When she comes she is terrified by the sight of a long knife in the hand of the convict. The Bishop tells her that he is a hungry traveller and he has brought his own knife thinking perhaps that they might have sold their own. The convict is offered food and drink. He is not prepared to allow Persome to go while he is taking food because he wants to keep both the Bishop and her in his sight. When he is offered forks he tells them that they have no use of them in prison. He asks the Bishop why the doors and windows are left open. When he comes to know that he is the Bishop he laughs at him.

The Bishop asks Persome to leave them. Then the convict asks him if he knows who he is. The Bishop tells him that he is one who has suffered much. Thus touches the heart of the convict. He tells him that he has lived in hell for ten years. The Bishop wants to know about hell. Under the influence of wine the convict tells him the whole story. It was ten years back when he stole to save the life of his dying wife and was put into prison for ten years. There he was treated in humanly. Now he has escaped the prison but he is starving outside. The Bishop expresses his sympathy with him and says that there is hope for all. But the Convict laughs at it. The Bishop asks him to go to sleep as he is very much tired. He goes in to bring the covers. In the mean while the convict casts his glance at the Candlesticks. When the Bishop comes and sees him he says that perhaps he is admiring his Candlesticks. He is proud of them. They were a gift from the Bishop so kind to him. He says that perhaps he wants to preach him but he hates the Church. He enquires the Bishop that if goes to sleep whether any one will come there. The Bishop assumes him of that no one will. When the Bishop goes to sleep the convict again thinks of the Candlesticks. He thinks of stealing them as they are valuable and will help him in settling down in life. But he finds that his heart has become soft owing to goodness.

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of the Bishop. However he collects himself and leaves with the Candlesticks.

As he goes the door slams and it awakens Persome. When she comes there, she finds that the Candlesticks are gone. She begins to cry and asks her brother to report the matter to the police. The Bishop is also overwhelmed with grief. But he does not want to send the convict back into prison which is a hell. He thinks that he is being justly punished for setting too much store by them. At this time the sergeant enters with the Convict bound. He tells the Bishop that they have arrested the Convict on suspicion. First the Bishop looks at the convict and says that he is his very good friend. He has presented Candlesticks to him and the unbelieving sergeant to free him. When the sergeant is gone Persome starts the convict calling names but the Bishop tells her that she is overpowered with feelings and she should go inside leaving the Candlesticks on the table. When Persome refuses to do so he tells her that it is he, her Bishop, who commands that.

Persome goes. The convict feels very much ashamed of himself. The Bishop asks him to go to sleep as his bed is ready. The convict tells him that he has to go to Paris and he must travel by night. He seeks the blessing of the Bishop and with a sob wishes him good night. The Bishop says that he has forgotten his property and gives him the Candlesticks. The Convict begins to sob. The Bishop calls him his son and asks him to remember that this poor body is the Temple of the Living God. The Convict with great awe promises to do so.

अंग्रेजी सारांश का हिन्दी अनुवाद

फ्रांस में पेरिस से ३० मील दूर का दृश्य है। उन्नीसवीं सदी का प्रारम्भ है। हम नौकरानी और मेरी बिशप की बहिन परसोमि को ग्यारह बजे रात को घर के रसोई घर में देखते हैं। बिशप वहाँ अपनी विधवा बहिन परसोमि के साथ रहता है। वह बाहर गया हुआ है। परसोमि देखती है कि शोरवा नहीं उबल रहा है और वह मेरी से कहती है कि उसने ठीक तरह से आग नहीं जलाई। मेरी उसे बताती है कि आग तो उसी ने जलाई थी। परसोमि सोचती है कि मेरी उसको जवाब देती है और उससे वह ऐसा न करने को

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कहती है। इस समय के बाद से हर एक सवाल का उत्तर मेरी हाँ मैडम और न मेडम में देती है। उसे यह मालुम है कि बिशप कहां गये हैं परन्तु उसने परसोमि को इसलिये नहीं बताया क्योंकि उसने उसको सुबह ज्यादा बात करने के लिये मना कर दिया था इससे परसोमि थोड़ा सा चिढ़ जाती है। वह उससे नमक वाले छोटे-छोटे बर्तनों को मेज पर लगाने को कहती है जब उसको यह मालूम पड़ता है कि एक गरीब औरत को सहायता करने के लिये उनको बेच दिया गया है तो वह दुखित हो जाती है वह कहती है कि बिशप ने सब कुछ बेच दिया है और यदि उसके पास उसके दहेज का हिस्सा न होता तो वह भूखों मर जाती। इसी बीच में बिशप आता है और बहिन को परेशान देखता है वह उससे पूछता कि क्या उसको मेरी ने परेशान किया है। वह मेरी से कहता है कि उसकी मां ठीक है। वह अभी-अभी वहां से आ रहा है और उसने उसके साथ वहां प्रार्थना भी की थी। डाक्टर ने भी उसे देख लिया है। वह उससे घर जाने को कहता है क्योंकि बाहर ठंडक है इसलिये वह अपनी बहिन के विरोध के बावजूद भी उसको अपना मफलर दे देता है। मेरी के चले जाने पर परसोमि अपने भाई से थोड़ा सा नाराज होती है। वह कहती है कि मेरी की मां की तबियत इतनी खराब नहीं थी कि वह इतनी देर बाहर रुकता। अगर वह उसकी देखभाल न करती तो वह हर एक बदमाश तथा झूठ बोलने वाली बुढ़िया का शिकार बन जाता। अगर वह इसी तरह से चलता रहा तो एक दिन उसके पास कुछ भी नहीं बचेगा। बिशप उसे बताता है कि दुनिया में इतना अधिक कष्ट है कि वह जो कुछ करता है वह बिल्कुल अपर्याप्त है। उसकी बहिन उसके नमक के छोटे बर्तनों के बेचने पर भी क्षुब्ध है। बिशप उसकी भावनाओं को चोट पहुँचाने के कारण दुःखी है परन्तु वह कहता है कि इसके अलावा और कोई दूसरा रास्ता ही न था। कर वसूल करने वाला जो बहुत ईमानदार है मेरी ग्रिन्वायर से किराया चाहता था जो उसके पास नहीं था। उसके खुद के पास भी पैसा नहीं था इसलिये उसकी मदद करने के लिये अपने नमक के पात्र बेचने पड़े। परसोमि कहती है कि यह तय है कि बिशप एक दिन मोमबती के पात्रों को भी बेच देगा परन्तु बिशप कहता है कि उसका ऐसा विचार नहीं है यद्यपि परसोमि का विचार अच्छा है.

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वह मोमबत्ती के पात्रों को अपनी माँ की स्मृति में रखे हुये हैं। परन्तु वह उनसे अधिक मोह करता है यह एक पाप है।

यह बात सुनकर परसोमि दुखी हो जाती है। वह खाने की अलमारी में ताला बन्द कर देती है और सोने चली जाती है। जब बिशप पढ़ रहे हैं, अपराधी हाथ में एक लम्बा चाकू लिये मकान में घुसता है। वह बिशप से कहता है कि वह भूख से मर रहा है और वह खाना चाहता है। वह बिशप से कहता है कि उसको शोर न मचाना चाहिये नहीं उसके छुरा भोंक दिया जायेगा। बिशप उससे कहता है कि उसको किसी बात से डरना नहीं चाहिए और परसोमि को खाने की अलमारी की चाभी देने के लिये बुलाता है। परसोमि रात में इस विघ्न के कारण बहुत खराब महसूस करती है। वह जब आती है तो अपराधी को हाथ में एक लम्बा चाकू लिये हुये देखकर बहुत भयभीत हो जाती है। बिशप परसोमि से कहता है कि यह बहुत भूखा यात्री है और अपना चाकू यह सोचकर लाया है कि शायद हमने अपना चाकू बेच दिया हो। अपराधी को खाना दिया जाता है, वह परसोमि को जाने नहीं देना चाहता है क्योंकि वह दोनों को, बिशप और उसको अपने सामने रखना चाहता है। जब उसको खाने के लिये छुरियाँ दी जाती हैं, तब वह बतलाता है कि जेल में इनका कोई उपयोग नहीं किया जाता है। वह बिशप से पूँछता है कि दरवाजे और खिड़कियाँ क्यों खुला छोड़ रक्खी हैं। जब उसको ज्ञात होता है कि यह व्यक्ति बिशप है तो वह उस पर हँसता है।

बिशप परसोमि से कहता है कि वह चली जाये। तब अपराधी बिशप से पूँछता है कि क्या तुम मुझको जानते हो ? बिशप कहता है कि तुम एक ऐसे व्यक्ति हो जिसको बहुत दुःख मिला है। यह बात अपराधी को बहुत प्रभावित करती है। वह कहता है कि मैं दस वर्ष तक नरक में रहा हूँ। बिशप नरक के विषय में जानना चाहता है। शराब के नशे में अपराधी अपनी पूरी कहानी बिशप को बतलाता है। वह कहता है कि दस वर्ष पहले मैंने अपनी मृत्यु शय्या पर पड़ी हुई पत्नी की जीवन रक्षा के लिये चोरी की थी और उसके फल स्वरूप दस वर्ष तक मुझे जेल में रहना पड़ा। इस समय मैं जेल से भागकर आया हूँ परन्तु बाहर मैं भूखों मर रहा हूँ। बिशप कहता है कि मेरी सहानु-

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भूति तुम्हारे साथ है। सभी के लिये आशा का द्वार खुला है। परन्तु अपराधी इस बात पर हँस देता है। बिशप उससे यह कहते हुये, कि तुम जाकर सो जाओ क्योंकि बहुत थके हो, उसके लिये कपड़े लेने जाता है। इसी समय अपराधी की दृष्टि मोमबत्ती के पात्र की ओर जाती है। जब बिशप आता है और अपराधी को देखता है तो उसे लगता है कि शायद अपराधी मोमबत्ती के पात्र की प्रसंशा कर रहा है क्योंकि उस पर उसको गर्व है अपराधी यह देखकर कि बिशप मेरे प्रति कितना दयालु है परेशान हो जाता है। उसको यह आभास होता है कि शायद बिशप उसको कुछ शिक्षा देना चाहता है परन्तु वह जानता है कि मैं चर्च से घृणा करता हूँ। वह फिर बिशप से पूँछता है कि यहाँ पर कोई आयेगा तो नहीं? बिशप उसको विश्वास दिलाता है कि यहाँ पर कोई नहीं आयेगा। जब बिशप चला जाता है तब अपराधी सोचता है कि मुझको मोमबत्ती का पात्र चुरा लेना चाहिये। परन्तु उसको यह लगता है कि बिशप की दयालुता ने मेरे हृदय को कमजोर बना दिया है। परन्तु वह किसी तरह अन्त में अपनी हृदय की दुर्बलता पर विजय पाता है और मोमबत्ती के पात्र सहित भाग जाता है।

जैसे ही वह जाता है, दरवाजे की आवाज परसोमि को जगा देती है। जब वह उस जगह आती है जहाँ मोमबत्ती का पात्र रक्खा था, तो देखती है कि मोमबत्ती का पात्र नहीं है। वह शोर मचाती हैं और बिशप से कहती है कि तुम पुलिस में चोरी की सूचना दे दो। यद्यपि बिशप को भी अपार दुःख है परन्तु जेल, जो नरक की तरह है, की याद आते ही वह सोचता है कि अपराधी को फिर से जेल नहीं भेजना चाहिये। वह सोचता है कि मैंने इस मोमबत्ती के पात्र में अत्यधिक मोह होने के कारण ही मुझको यह दंड मिला है। इसी समय सारजेन्ट अपराधी को बाँध कर ले आता है।

वह बिशप से कहता है कि मैंने अपराधी को सन्देह के आधार पर गिरफ्तार किया है। प्रथम बिशप अपराधी की ओर दृष्टि डालता है और फिर कहता है कि वह मेरा बहुत अच्छा मित्र है। वह कहता है कि मैंने ही अपना मोमबत्ती का पात्र उसको उपहार में दिया है और सारजेन्ट से कहता कि वह उसको स्वतन्त्र कर दें। जब सारजेन्ट चला जाता है तो परसोमि अपराधी को

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गाली देने लगती है परन्तु बिशप उसको समझाता है कि तुम्हारा क्रोध तीव्र भावनाओं के कारण है और इसलिए तुम मोमबत्ती के पात्र को छोड़कर अन्दर चली जाओ। जब वह अन्दर जाने से इन्कार कर देती है तब बिशप उससे कहता है कि तुम्हें अन्दर जाना चाहिये क्योंकि यह तुम्हारे बिशप की आज्ञा है।

परसोमि चली जाती है। अपराधी को अपने ऊपर बहुत घृणा आती है। बिशप अपराधी से कहता है कि तुम बिस्तर पर जाकर सोओ। अपराधी बिशप से कहता है कि मुझको आज ही पेरिस जाना है और मुझको रात को ही जाना है। वह बिशप से आशीर्वाद लेता है और जाने लगता है। बिशप कहता है कि तुम मोमबत्ती का पात्र भूले जा रहे हो और इसको लेते जाओ। अपराधी के आँसू आ जाते हैं। बिशप कहता है कि तुम मेरे पुत्र हो। वह अपराधी से कहता है कि तुमको याद रखना चाहिये कि यह तुच्छ शरीर जीते जागते ईश्वर का मन्दिर है। अपराधी बहुत भय के साथ वचन देता है कि वह उसके वचनों का पालन करेगा।

SOME MEMORABLE QUOTATIONS FROM THE PLAY

1. **Perosme.** Oh man Dieu ! It is hopeless, hopeless. We shall have nothing left. His estate is sold, his savings have gone. His furniture, everything. Were it not for my little dot we should starve, and now my beautiful-beautiful salt-cellars. Ah, it is too much, too much.

2. **Perosme.** Good to you, Yes ? I should think so, I should like to know where you would be without me to look after you. The dupe of every idle scamp or lying old woman in the barish.

3. **Bishop.** My dear, there is so much suffering in the world, and I can do so little (sighs), so very little.

4. **Convict.** Oh God ! They took away my name. They took away my soul, and they gave me a devil in its place. But one day they were coreless, one day they forgot to chain up their wild beast, and he escaped. He was free. That was six weeks ago, I was free to starve.

5. **Bishop.** Ah, you are admiring my candlesticks. I am proud of them. They were a gift from my mother.

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6. Convict. You are going to try to convert me, oh, ha, ha ! that's a good idea. Ha ! ha ! ha ! No, No, Monseigneur the Bishop I don't want any of your Faith, Hope and charity, see ? So any thing you do for me you're doing to the devil understand ?

7. Convict. He was kind to me too—but what's a Bishop for except to be kind to you ? Here, cheer, up, my hearty, you're getting soft.

8. Persome. I know you are my brother and my bishop and the best in France but you are a fool, I tell you a child and I will not have you goodness abused. I shall go and inform the police (going.)

9. Convict. I—I—didn't believe there was any good in the world—one doesn't when one has been in hell, but somehow I—I—know you're good and, it's a queer to ask but—but could you, would you bless me before I go—I—I think it would help me. I—.

10. Bishop. Stay my son, you have forgetten your property. (giving him the candlesticks.)

11. Bishop. Always remember, my son, that this poor body is the Temple of the Living God.

CRITICAL APPRECIATION

Introduction and title.

The dramatic genius of Norman Mc Kinnel is seen at its height in the play. The Bishop's Candlesticks. As the title shows the play deals with the importance of the Candlesticks in the life of the Bishop as well as that of the Convict. The Bishop had too much attachment for them and that was a sin. When the Candlesticks are stolen the last sign of earthly influence over his heart is removed and he becomes truly divine. In the case of the Convict the Candlesticks mark a turning point in his life. Till now he has believed that there is no goodnces which knows no limit. He promises the Bishop to remember that this body is "the Temple of Living God" which means his change from bad to good.

The story of the play.

The story of the play is simple. The Bishop is a true christian. He helps all the people and tries to see goodness in all. One day a Convict enters his house and asks for food. He

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shows great kindness to him as he has suffered much. Inspite of this the Convict cannot resist the temptation of stealing the candlesticks. But to his surprise he finds that the Bishop' does not feel any anger. On the other hand he gives him the candlesticks and asks him to remember that this "body is the Temple of Living God".

Changes into the original story.

This small story has been vividly presented in this play. It is taken from the famous novel of Victor Hugo "Les Miserables". But the play wright makes important changes into it in order to make it dramatically effective. Persome and Marie are entirely submissive to the Bishop in the novel. Moreover in the novel the Convict steals silver forks and knife and when he is brought before the Bishop, he acknowledges him as his friend and gives him away the candlesticks also. These changes make the play full of life. The Bishop is changed from the symbol of abstract goodness to the symbol of deep humanity.

Plot construction.

The intimate knowledge that Norman Mc Kinnel has of the theatre is reflected in his plot construction. In the plot construction the writer has taken the help of the three unities. He has avoided everything that may not be probable and make the play seen unnatural. The situation is highly dramatic. A person with a long knife in the study of such a good bishop puts the audience into suspence. In the opening of the play we come to know the immeuse goodness of the Bishop. Then he is faced with the wild Convict. H ll and Heaven face each other. It is heaven that is victorious but not by destroying hell but by turning it in o heaven. Therefore the conclusion of the play is reached through a series of small scenes which are dramatically effective.

Characterisation.

Even characterisation shows how the dramatist has avoided being dull. Persome though a type of common woman is full of life. She loves her brother but it is too much for her to see her brother duped by the scoundrels and lying old woman. The maid servant is a bit sensitive. A little temper of Persome makes her silent. The Bishop is a highly interesting character. He has childlike goodness. He tries to underst-

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and others. He is human and he helps Convict in going to Paris. He has his own weaknesses. He is too much attached to the candlesticks and moreover sometimes he gets a litte angry with Persome. But he overcomes them and soon becomes him self. The Convict is an interesting study of a gradual conversion, conversion from man to beast and from beast again to man. But his character is quite convincing and does not far with probability.

Dialogues.

As far as the dialogues are concerned they are racy and brilliant. They are perfectly suited to the characters. Irritation of Persome and injured dignity of Marie are to be clearly seen in their language. The Bishop in calm and he never uses sarcastic remarks. His language is as simple and innocent as he himself is. The language of the Convict is wild and we find gradual changes into it. It is in the end that he is able to adopt the accent of the Bishop.

Life of the prison in the early 19th century.

Apart from the dramatic interest the play throws light on the life of prison in the beginning of the nineteenth century. People were given hard sentences for simple offences. Their motives were not taken into consideration while awarding them punishment they were given inhuman treatment in hell like prison. This only ended in hardening the criminals. These facts can be gleaned from the account of the convict he gives to the Bishop.

The Deterrent theory of punishment is exposed.

This exposes the deterrent theory of punishment. The convict changes into a beast because of inhuman treatment. It is the goodness showed to him by the Bishop that gives him a new life. Till now he has believed that there is cruelty everywhere and no goodness. In the Bishop he finds man who is kind, good and sympathetic, a clear contrast to the world he has known so far. The good in his heart is revived and we find it expanding into his heart. In the end of the play it bids fair to change the life of the convict. It makes it clear that evil can be conquered by goodness and not by evil.

Universal appeal of the play.

It is the dramatic interest coupled with ethical and human interest that gives the play a universal appeal. The conditions

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of prisons are now completely changed. Even then the appeal of the play has not declined even in the least. The fact in itself is a great tribute to the genius of Norman Mc Kinnel who has condensed the appeal of the novel into the one-act play.

QUESTIONS AND ANSWERS

Q. 1. Give a character sketch of the Bishop.

Or

The Bishop is the symbol of broad humanity and not of abstract goodness. Discuss.

Ans. The Bishop is the centre of our attraction in the play. He fills the play with a life of its own. Formerly he was very rich but he has spent up all his property in helping the poor. His state is sold and his savings are gone. Only the dowry of Persome helps him in keeping the woolf out of the door "Were it not for my little dot" says Persome we should starve "He does not have any money on him. When he is asked for some money by Mere Gringoire he sells the salt-cellars though they were very dear to his sister.

He had an immense pity for the poor. He visits them, helps them and consoles them. He does not make any distinction among the people. They may be rich or poor, high or low and wicked or good but he loves them all. He finds a lot of misery in the world. He feels that what he has done is insufficient. It is his pity and sympathy fot humanity that ennobles him so greatly in our eyes.

He believes that everyone can save himself from eternal damnation. Even a wild beast like the convict is not eternally lost. There is some hope for him and he can be saved. It is little wonder that he is saved by the Bishop who is a true christian. He believes in Faith, Hope and charity, the three famous principles of chris ianity. One may say anything to him but he does deviate from the path of being good. Persome is irritated against him but it is no avail. The convict threatens him, laughs at him and does him wrong but it does not have any effect on the Bishop the convict says that if he plays false his knife will go into his heart and he will lose nothing. The Bishop answers him in his characteristic way and says "you have your soul to lose, my son, it is of more value than my heart."

But the goodness of the Bishop is not cold. It glows with broad humanity. His goodness is not of the abstract type.

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When Persome asks him to report the matter of the theft of Candlesticks to the police he refuses to do as that would mean sending the convict back to hell. When the convict is brought before him he tells the sergeant that they have arrested a friend of his. He asks the convict to sleep as he must be feeling tired. It is more humanity and less goodness. He is not good simply on principle. He realizes the suffering of the people and he helps them.

Therefore there is no coldness in him. He is as warm as a man can be. Right from Marie the maid servant to Persome his sister all are his concern. He is the Bishop of them all. Persome is peevish but he is as affectionate towards her as he is to anybody. Even the convict gets her affection. This love and sympathy make him an individual and turn him into abstract goodness personified.

That he is intensely human is proved by some of his failings however light they may be. He has great love for the candlesticks as they were given to him by his mother. He knows it is a sin but he cannot avoid it. At the loss of the candlesticks he is overwhelmed with grief as a common man is. We think that he is incapable of any irritation. But when Persome refuses to leave the candlesticks he grows stern. All this shows that he is human to the backbone.

It is in his character that Norman Mc Kinnel has reached his heights. The whole play is illumined by the childlike innocence of the Bishop whose character grows brighter and brighter as we see him first in contrast to Persome than in contrast to the convict.

Q. 2. Sketch the character of the convict.

Ans. The convict is an equalling interesting character in the play. In him we see how a person becomes a hardened criminal. Before going to prison he was not a bad man. He earned his bread by working. One year he could not get work as it was a bad one. His wife lay dying. In order to save her life he stole and he was caught. He pleaded to the authorities but to no avail. He was sentenced to ten year imprisonment. His wife died the same night he was sentenced. Not only this he was tortured in nasty prison which was just like a hell. This turned the man in him into beast.

It is the beast and not the man that we see in this play. He is putting on rags and keeps a long knife in his hand. He calls

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everyone names. He treats the Bishop and his sister ill. They are doing him good but he has no faith in them. He laughs at the Bishop and tells him that he hates the church. He steals the candlesticks of the Bishop though he knows that they are dear to him. He does not have any name, he simply bears a number. After escaping the prison he is the very picture of a beast (जानवर) having no traces of humanity in him.

But he is not essentially wicked. He has become wicked because he could not find sympathy and love anywhere. Whereever he went he was buffeted (ठोकरें लगाई गई) and ill treated. He lost his faith in goodness. Now he comes in contact with the Bishop. He thinks him as hypocrite (छलिया) and bad as others are. Till now he has received nothing but blows (ठोकरें) Now he receives nothing but goodness. Till now nobody listened to him and he pleaded in vain. Now he does not get only a good hearing but also love and sympathy. His heart becomes soft. He realizes that the Bishop is kind to him. Perhaps he wants to convert him. But he is going to have nothing of this.

He thinks of stealing the candlesticks of the Bishop but he finds his heart getting soft. He cheers his heart and leaves the house with them. This is the height of his wickedness. It is just like returning a kiss by a blow. But goodness has begun to revive (फिर से जीवित होना) in him.

When he is arrested and brought before the Bishop he thinks that the Bishop would again get him sent to prison. Therefore he looks defiantly at him. But to his surprise the Bishop is still kind to him. He calls him his friend, gets him freed and again offers him bed to sleep. This behaviour touches the heart of the convict. The man in him becomes strong and crushes the beast in him. He is overwhelmed with feelings and asks for the blessing of the Bishop. The Bishop blesses him and when he is going without candlesticks tells him that he has forgotten his property. Now the convict is overpowered (वशीभूत हो जाता है) by the goodness of the Bishop. He promises him to remember the words of the Bishop that the body is "The Temple of Living God." He bids fair to lead a virtuous life.

The space in one-act play in very short even then the dramatist has achieved a unique success in the character of the convict. His change from a man to a beast and then from a

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a beast to a man has been very convincingly shown in this play without straining probability too much. The convict becomes a living character, bodily lifted from life. Incidentally through his character the playwright has also thrown light on human nature There is good and bad both in man. Our love and sympathy will strengthen the good in him but our cruelty would increase his wickedness. It is through love and sympathy that we can conquer evil and not through cruelty. No man is completely wicked. The words of the Bishop to the convict are very significant "My son, you have suffered much, but there is hope for all."

Q. 3. Narrate the story of The Bishop's Candlesticks as if the Convict himself were narrating it. (विशप कैन्डिलस्टिक्स की कहानी को ऐसे लिखिये मानो अपराधी स्वयं ही उसे सुना रहा हो)

Ans. I was not a bad man in the beginning. After working hard I shared my sorrows and joys with my wife Jeanette. We had great love for each other. One year turned out to be bad and I could not get work. My wife fell down ill and she was starving. I could not tolerate this sight. I went and stole for her but I was caught. I told the police that my wife was starving and it was for her I stole. They did not listen to me and did not allow me to go to my wife even. They sentenced me to ten year imprisonment for the small offence (अपराध) of stealing. I pained for seeing my wife. The night I was sentenced the gaoler (जेलर) told me that she was dead. It was the greatest blow on me and my heart broke down.

The prison was as good as a hell. I was given bad food along with others. We had to sleep in dirty places. We were often beaten and no sympathy was shown to us. We were kept chained like wild animals. Our names were taken away and we were given numbers in place of them. I suffered and suffered and by and by became hardened. They turned me into a beast. One day I got opportunity and fled the prison. Outside it was even worse. I could not get any food and kept on remaining hidden. Then I again stole rags to put on and food to eat.

One day when I was hungry I entered the house of the Bishop with a long knife in my hand. Curiously enough the doors of the cottage were open. I found him awake and asked him to give me food. He told me that he would give

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me food. He told me that he would give me food and that I need not fear anything. He started calling his sister. I thought he was going to raise alarm and get me arrested. I threatened to kill him if he played false to me. But he was looking so good that I allowed him to call his sister. She was terrified to see my long knife and after giving me food she wanted to go. I thought it was a device to get me arrested. I sternly asked both the Bishop and his sister to be in sight as long as I was taking food. I laughed at the Bishop when he told me that he was the Bishop. But he showed no anger and no ill will to him. When I asked him if he knew who I was, he called me a person who had suffered much. This aroused my feelings I remembered the night when I was arrested and when my wife died. I told him that I had been in hell for ten years. He insisted on my telling him about hell. Now I was under the influence of the wine that he gave me. I related to him the whole story of how I was arrested and how I was badly treated in prison. I found that he was sympathetic to me. I thought he wanted to convert me. I told him that I hated the church and there was no use in converting me.

He found me tired and asked me to sleep. I was afraid that some one might come while I was sleeping and arrest me. I asked him why he kept his doors and windows open. He told me that they had been kept open for all since thirty years. However after assuring myself that no one would come I wanted to go to bed as I was really very tired. When he went inside my eyes fell on his silver Candlesticks. I took them in my hand and started weighing them. At this time the Bishop entered and he saw me with his Candlesticks. He did not say anything to me. He said that perhaps I was admiring his Candlesticks which were the gifts on his mother and which he loved very much.

When he went away to another room I again started thinking about the Candlesticks. I thought they would be of immense use to me in settling down in life. But I found that my heart was disinclined to do so. Somehow I was impressed by the goodness and love of the Bishop and my heart hesitated in stealing the Candlesticks. I strengthened my heart and said to myself that these thoughts were not proper for a wild beast like me. So I ran away with the Candlesticks.

But misfortune was dogging me behind. A few gendarmes (फ्रान्स के पुलिस मैन) saw and arrested me on suspicion. Now I

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was sure to be sent to that hell which I dreaded most. I knew I had stolen the Candlesticks which the Bishop loved very much and the Bishop would not forgive. I became desperate and when I was faced with the Bishop I cast a challenging look at him to do his worst. But to my utter surprise the Bishop told the sergeant that I was his friend and that he presented to me the Candlesticks. The sergeant would not believe this but for the sake of the Bishop he had to set me free.

The behaviour of the Bishop left a profound impression in me. Till now I received nothing but blows. The love and goodness of the Bishop overwhelmed me. I realized that all were not bad in the world. I sobbed for my trying to do harm to such an angel in the form of a man. I sought for his blessing and he called me his son. When I was about to go he called me back and said that I had left my property, the Candlesticks. Now all wickedness disappeared from me. He told me a lonely way to Paris and asked to me remember that this boy is "the Temple of the Living God." His words still go on echoing in my ears.

Q. 4. What is the central theme of the play.

Or

Discuss the social and ethical aspects of the play "The Bishop's Candlesticks."

Ans. 'The Bishop Candlesticks' is a sort of a problem play dealing with the ethical (नैतिक) problem of good and evil and the social problem of crime and punishment. The conclusion that the play-wright reaches is a truly religious one. Evil can be conquered by good and crime can be stopped by being kind and sympathetic to the evildoers and by understanding them. This is the central thread of the play interwoven with a skilful plot and lively characterization.

The play presents the conflict between evil and good. The Convict is a beast and he has no regard for the church or for good. He threatens the Bishop and ill treats him. He steals his Candlesticks even after the Bishop has been so much hospitable to him. It seems that he is not going to change and the Bishop would get irritated at the loss of the Candlesticks. But though the Bishop is overwhelmed with feeling he refuses to report the matter to the police and send the Convict to hell

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again. For him he is not a wicked person but a person who has suffered much. When the Convict is brought before him he does not say anything and ge s him released He tells him a lonely way to Paris and thus helps him in escaping arrest again. His way is different from that of the orthodox religious men and also from that of the authorities. He does not try to preach at him and does not ask him for penance (पश्च ताप). He simply infuses the spirit of goodness in him and his conversion is firmer than any formal conversion by a priest would have been.

In this play the playwright deals with the problem of evil. It can be conquered only by true christian principles of faith, hope and charity. Preaching is not effective in making people good. It is practice that inspires people and not preaching.

What is ethically a problem of good and evil is the social problem of crime and punishment. How to stop crime is a great problem before society. Some people think that we should give severe punishment and that will make people afraid of committing crimes. This is called deterrent theory of punishment. How defective this theory is becomes quite clear from the case of the Convicts. He stole in order to save his dying wife. When he pleaded nobody listened to him. He was tortured in the prison for ten years. The result was that he became a wild beast for whom there was no goodness in the world. He was so hardened that he took a long time to recognize goodness in the Bishop. Had his motive in the crime been kept into consideration and had he been treated sympathetically he would not have been turned into a beast. Therefore the problem of punishment is a human problem which should be solved in a human way.

This is the central theme of the play. The problem of good and evil has been presented on two levels ethical and social simultaneously and the remedy sought is a religious one in the true sense of the word. Not cruelty, not even punishment can soften the barbarous feelings of mankind. Hatred breeds hatred and cruelty breeds cruelty. What we need is love and sympathy. Only the feelings of love and pity can turn us into real human beings. The great ideal of christianity charity is based on the feeling of universal love. That Norman Mc Kinnel has been able to give flesh and blood to the abstract ideas of good and evil in a great credit to his dramatic technique.

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Q. 5. Give a character sketch of Persome and discuss her significance in the play.

Ans. Persome is a very interesting character in the play. By her, the goodness and greatness of the Bishop shine more and more. She herself is not a bad character. She can help the poor and the suffering but she wants to draw a line somewhere. It is too much for her that a thief should be entertained. Moreover she thinks that one should distinguish between those who are really in need and those who simply pose to be in need. It is on this count that she becomes angry with her brother. He has sold everything and he is still selling for helping the poor, many among whom are simply making a dupe of him.

She has dignity and knows how to keep a home. She does not say anything to harsh to the Bishop in the presence of the maid servant. She was going to call her brother a fool before her then she stops there and does not say it. She expresses her sore feelings on the selling of the salt-cellars when Marie is gone and not before her. It is in the presence of the convict that she forgets for a while and refuses to obey her brother when he asks her to put the candlesticks on the table. When the Bishop becomes stern she obeys him. But on the whole her behaviour is dignified though it is not free from those faults to which women are subject.

One of the common weaknesses of women, their sharp tongue, is also common with her. Perhaps it is due to her annoyance at the maid servant and her incorrigible brother who does not listen to her. When the Bishop tells her that one can eat salt out of China just as well, she sarcastically (व्यंग से) replies that one can take meat off the floor also. Bishop feels sorry for hurting her feelings but she tells him that sorry would not mend. Her peevishness and sharp tongue are shown when she is talking to Marie and the Convict. She rebukes the maid servant for a trifle. As far as the Convict is concerned she does not want to control herself.

But her saving grace is her unstinted love for the Bishop, her brother. She looks to all his cares. She sees that he does not take cold soup. She is proud of her brother who according to her is the best person in France. The only defect, according to her, in the Bishop is that he is too good for the world which is full of hypocrisy and wickedness. She thinks that but for her

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cares the Bishop would have become the dupe of (शिकार) scoundrels and lying old women. She cannot leave him with the Convict with a knife in his hand. When the Bishop refuses to inform the police she says with sincerity of feelings that she will not stand by and see him robbed and, therefore, she herself will go and inform the police. At times she grows impatient with the Bishop and at others she is on the point of refusing him. But she controls herself and obeys her brother who is also her Bishop.

Persome in the novel of Victor Hugo is shown to be docile. The play-wright has brought about these changes in her character for the sake of dramatic purposes. Her significance in the play is great. She serves a contrast of the Bishop. Both of them are practically in the same situations but there reactions are different. Persome is worldly-minded, practical irritable and yet having faith. The Bishop is goodness, kindness and lore for all. The Bishop assumes proportions of divine greatness when he is put by Persome typical of common run of humanity.

Moreover the gives life to the play. By itself the goodness and kindness of the Bishop might have become boring, too far away from the realities of life. But Persome and Marie provide reality of life to the play and against the back-ground of these the qualities of the Bishop become soothing and inspiring. He seems to be a man living surrounded by the real world and therefore his attitude towards life achieves greater significance. He is not doing good in the world of ideals but in the world where Persome, Marie and the Convict live. So Persome breathes a life into the play and makes it interesting.

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CHAPTER 5

The Six O'Clock Call

(Lawrence Housman)

INTRODUCTION TO THE AUTHOR

Laurence Housman (1865-1959) was the brother of the famous pessimistic poet Alfred Edward Housman. He was an eminent classical scholar and occupied the chair of the professor of Latin at Cambridge University. He was a versatile writer and attempted all the forms of literature poetry, biography, novel and drama. He has written generally on religious and historical subjects. These plays are short and they won him great popularity. Most famous among these plays are Little Plays of St Francis (1922) and Victoria Regina (1937) a sort of dramatic biography.

He enjoyed single-blessedness throughout and remained. He was a Quaker and with his Quaker friends he lived in a village which was two miles away from Glastonbury. Besides writing, he was also interested in the local production of plays. He believed in peace through and through and was widely respected for it. In his literary work we can easily discern his unconventional truthfulness and dramatic vividness which have assured him a permanent fame in the world of letters. He also shows sharpness of intuition and a saintliness envelops all his works.

Vivid characterization is his special field. Throughout his dramas the interest of the audience does not flag in his characters. It is a great dramatic success for Houseman. Even in the play "The Six O' Clock Call he has kept our interest throughout alive by his vivid character creations. His historical plays testify to his technical brilliance. He has taken some historical incident in them and so vitally dramatized it that the audience feels as if the things were happening before its eyes. Among the writers of historical plays he occupies his place among well-known dramatist like Herman Ould and John Drink Water. The task of a playwright who attempts a historical theme is great but Housman has achieved out-

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standing success in it. It is clearly borne out by the unique commercial success of Victoria Regina.

His best known works include novel and plays. "An Englishman's here Letters" is a novel by him published in 1900 anonymously. Trimblerigg and the Duke of Flamborough are his satirical novels. His famous plays are Little Plays of St. Francis (1922), Prunella (1906), Palace Plays (1930) and Victoria Regina (1937). His studies of Victorian life Angels and Ministers (1921', The Queen: God Bless Her! and The Comforter are also among the favourites of the readers.

INTRODUCTION TO THE PLAY

The Six O'Clock call is a historical short play and deals with an incident which might be very well called the turning point in the history of England. It is the occassion of Queen Victoria to the throne. Victoria brought about revolutionary changes in the social standards of the Regency and contributed a great deal to making society decent. A new period in history of England starts with her which was glorious in many was and lasted for a long time. She was the symbol of her age, of its glory decency, conventions and also of its hypocrisy and sham.

This play has been taken from Victoria Regina (1937) which was a big commercial success. The basis of this plav is an entry in the diary of Queen Victoria made in 1837. Victoria writes "I was awoke at six o'clock by Mamma who told me that the Archbishop of Canterbury and Lord Conyngham were here and wished to see me. I got out of bed and went into my sitting room (only in my dressing gown), and alone, and saw them. Lord Conyngham (the Lord Chamberlain) then acquainted me that my poor uncle, the king, was no more and had expired at 12 minutes p. 2 this morning, and consequently that I am Queen."

Laurence Houseman has recreated this memorable incident in this play. He has invested the play with imaginary dialogues which throw light on the conditions prevailing in these days and signify the importance of the six o'clock call which made Victoria the Queen. These dialogues are full of humour and an undercurrent of satire and they reveal the characters of Conyngham, Archbishop, the Duchess and the Queen. Besides the human interest which is abundant in the play we also see how History gets written.

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One thing remarkable which emerges out of this play is polite but determined and freedom loving nature of Queen Victoria. Her accession to the throne marked the end of tyrannical supervision of her mother. That the restriction which her mother imposed on her were too much is clear from the statement of a biographer who writes that her mother kept strict vigil on her. "The child grew into a girl, the girl into a woman, but still she slept in her mother's bedroom." He further adds that it was an extraordinary watchfulness and surrounded her every step and "up to the day of her accession, she never went downstairs without some one beside her holding her hand" Had the almost tyrannical rule of her mother not been ended she would not have been able to shape the desting of the period closely associated with her name.

The story of the play is simple. Lord Conyngham and Archbishop of canterbury made a historic call on Victoria at six in the morning after the death of King Willaim IV in 1837. When they came they found that Victoria was sleeping with her mother. They had some difficulty in getting her awakened. When Victoria came they told her that her 'poor uncle' was dead and she was the Queen. The first act that Victoria did after becoming the queen was to become her own mistress and set aside the tyrannical supervision of the Duchess of Kent her mother.

The whole play is enveloped in the atmosphere of solem urgency. Lord Conyngham and Archbishop of Canterbury are fully aware of the importance of the occasion. Lord Conyngham knows that history is getting written. Even then the play is fully of varied touches of humour. The drowsy footman, the maid ignorant of the urgency of occasion, sarcastic Conyngham and suave but humorous Archbishop all contribute an added interest to the play.

WHO IS WHO IN THE PLAY

(*A Brief Introduction to the Dramatis Personae*)

A Footman.

Lord Conyngham and the Archbishop canterbury first meet the footman when they make the historic call on Queen Victoria. The footman is not quite dressed as he should be and seems to be drowsy. In the beginning, to every thing asked to him he says "Yes, my lord" His drowsiness and

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sluggishness give a vivid contrast to the play. He also seems to be overawed by great personages as Lord Conyugham and the Archbishop are. His "Yes, my lord" and stone-throwing at the window to awaken the maid are a source of humour in the play. However, after calling the maid he goes away.

Lord Conyngham.

He is the Lord Chamberlain and an important person in the realm. He along with the Archbishop of Canterbury goes to tell Victoria that her uncle William IV is dead and she has become the queen. He knows the significance of the occasion and therefore gets a little irritated when he finds that it is slightly difficult to get Victoria awakened.

In spite of his solemnity he is sarcastic. He calls the Duchess 'an old cat' and King William IV a donkey with a carrot tied to its tail. He does not spare even Queen Victoria whom he calls a "girl'. He is critical of English monarchy and according to him since Edward I no English King has been a conspicuous success. He thinks that the monarchs may have any brain or none but they have created difficulty in administrations. He does not think much of the foreigners and does not like the idea of Victoria, marrying her cousin who did not belong to England. He is full of praise for Duke of Wellington, the hero of Waterloo and wishes him to have been twenty years younger to have married Victoria. He wants that Victoria should marry some one from England.

He expresses the dissatisfaction of the people with Duchess of Kent who has been a difficulty all along. She objects to every thing that is proposed and Conyngham wants to check the influence of the Duchess after the accassion of Victoria to the throne. He does not think favourably of a woman's being on the throne." A female on the throne ; he expresses disapproval of it and says that "a King would have been so much better."

He is a little indulgent and drinks much. As suggested by Acrhbishop he is perhaps not free from these vices which were associated with Regeney. Yet he is tactful and good at covering his mistakes. He begs excuse for drinking by calling it human nature. When he is corrected by the Archbishop for calling Queen Victoria a girl he tells him that he meant the maid. He is a lively character in the play and interests the audience by his sarcastic remarks which are full of unconventional truthfulness.

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The Archbishop of Canterbury.

The Archbishop is second to the monarch of England in religious matters. For practical purposes he is the head of the Church of England and gives religious sanction to every accession to the throne.

The Archbishop of Canturbury in this play is a distinct character. He leads a pure life and abstains from drink. When Lord Conyngham offers him a cup of wine he politely refuses it. He did not associate himself much with the Court of Regency because of its immoral atmosphere. He attended the court only when officially invited.

He is a man of restraint and is corrective. When Lord Conyngham calls Duchess of Kent an 'Old Cat' he very politely corrects him. Again when Lord Conyngham calls Victoria a girl, he promptly corrects him by saying "The Queen." Lord Conyngham talks of waiting and stone-throwing at the window and ironically says "So this is how History gets written !" He corrects him and says, "This won't get into History, my lord."

He is suave and subtle in humour. He tells Conyngham that he never goes out at night at least not late. By this he suggests very politely that Lord Conyngham too was leading a fast life like other lords of the day. When Conyngham says that it is human nature to drink he tells him, a little ironically "There is a good deal of human nature that I have to avoid" when the Duchess insists on staying while they are talking to Queen Victoria he persuades her that there are certain conventions hallowed by time which Her Royal Highness would not wish to break.

He does not have any prejudice against women on the throne. According to him the mail heirs to the throne also could not be a success and yet the monarchy has gone on. He is critical of William IV but he is not so out spoken as Lord Conyngham is. He serves a good contrast to Lord Conyngham and thus makes the play alive with interest.

Maid Servant.

She attends on Victoria. The footman goes and wakes up her because only she can go to the place where Victoria is sleeping with her mother. As she does not realize the importance of the occasion she does not awake Victoria because she was enjoying a beautiful sleep. However when impressed with the

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sense of urgency she goes to awaken Victoria who has become the Queen.

The Duchess of Kent.

She was the mother of Victoria. Her domination over her was almost oppressive. Even when Victoria was grown up she had to sleep with her. She would allow Victoria to go any where alone. She surprised her education strictly and did not allow her to see much of her uncles who were of rather a lose character.

In the play she is shown to be a troublesome woman. Lord Conyngham says that she has been a difficulty all along. According to him she would regard the accession of Victoria to the throne as her own and would try to create difficulties in administration. He wants to prevent that.

She is a self-willed and domineering character. She wants to be Queen mother and if the laws of England deny her that she will have it from her daughter. This shows how harmful her influence would have been had it not been restricted by Queen Victoria by becoming her own mistress. When Lord Conyngham and the Archbishop ask her to leave that place she is not prepared to do. She is almost compelled to leave. Perhaps the title "old Cat" given to her by Lord Conyngham contains much truth in it.

Her hopes are dashed by the behaviour of Victoria. She never thought that her tyrannical rule night lead Victoria to over throw her authority. The first act that Victoria does is to be independent of her. It is with feeling that she says "Oh! so you have been waiting for that !"

Queen Victoria.

She is the most popular and famous among all the queens that ever sat on the throne of England. She was born in 1819, and came to the throne in 1837. Her reign is considered to be a glorious one and she has appended her name to the most important period in English history. She was a woman of set purpose and initiative and influenced her time more than any other individual. It will not be wrong to say that she was more than an individual, she was an institution.

In this play we get only a short glimpse of her. We are told that her education has been well safeguarded by the Duchess and she has not been allowed to see much of her

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uncles. Therefore she promises a letter rule than theirs. She has also been kept under strict control and she has to submit to it. Even at the age of seventeen we find her sleeping with her mother. This was not to her liking but she could not say anything.

Unlike other kings of England she is not much excited about accession to the throne. King William IV was waiting in the next room and got excited to hear the news of his accession. "Bless my soul! You don't say so." Victoria is found to be sleeping a beautiful sleep when they come to announce her accession to the throne. The only pleasure that she gets in becoming the queen is that she becomes her own mistress. At first she is not able to believe that as now she has become queen she is free to do as she likes. But when the Duchess convinces her of this she says "As I may now do as I like, I wish in future to have a bed and a room of my own!"

In the play we get only a glimpse of what she became in later part of her reign. She shows dignity and also shows independent nature. It is for this that she could exercise a tremendous influence over the administration and could bring into existence what is known as the Victoria age in the history of England.

ANALYSIS OF THE PLAY

Talk with the Foot Man.

Lord Conyngham and Archbishop of Canterbury visit the Kensington Palace in order to announce to Her Majesty Queen Victoria her accession to the throne. They are seem instructing the Foot Man in the entrance hall of the palace.

The Footman repeats "Yes, my lord."

He tells Lord Conyngham that Victoria is not yet up. He will have to awake the maid-servant first but she sleeps at a place where he is not supposed to go. He will have to throw stones at the window in order to wake her. He says "Yes, my lord" to whatever Lord Conyngham says and does not hurry in spite of the urgency of the occasion.

Talk about the Duchess.

Lord Conyngham expresses his irritation at the fact that Victoria is sleeping with the Duchess. She has been a difficulty all along and is an 'Old Cat.' The Archbishop finds the Duchess

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to be a determined character and thinks that her safe-guarding of Victoria's education has done her good. Lord Conyngham is irritated at long waiting and the stone-throwing to wake up the maid and remarks ironically that epoch-making events in history come to pass like this. However the Archbishop corrects him by telling that will not go into history.

Conyngham drinks and the Archbishop avoids it.

It is a chilly hour and Lord Conyngham cannot be without something when he keeps late or is up early in the morning. He offers drink to the Archbishop who very politely refuses it. The Archbishop tells Lord Conyngham that it may be human nature for him but he has to avoid a lot of human nature. Because of this he seldom attended the Court of Regency which was not very strict in morals.

Contrast between the accession of William IV and Victoria.

When the Archbishop went on a similar accession to announce to William IV his accession to the throne he found her waiting in the next room. He was excited and at first did not believe him and then he promised to be a better king than his brother George though his personality was not attractive.

Talk about William IV.

According to Conyngham William IV could not be a successful king. Archbishop thinks that he was a better character than his brother though not a better king. Conyngham thinks that though he did not have much brain he created difficulties for his ministers. There was almost a revolution about the Reform Bill. He compares him to a donkey "with a carrot tied to its tail." According to the Archbishop he was perhaps a little mad like his father.

The Footman re-enters.

He tells that he has called the maid and he makes more light.

Talk about the marriage of King Victoria.

The Archbishop expresses his pity that no son of King George IV could be a model of decency and as far as Victoria is concerned she is simply a woman. Lord Conyngham wishes that Victoria should be married to a right sort of man and then the difference will not matter much. He suggests the name of Prince George, her cousin who has acclimatized himself to England as her future husband. When he comes to know

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that the Duchess has planned Victoria's marriage with either of her nephews he objects to that strongly. He says that they suffer from bleeding skin.

Conyngham prefers some English consort for the Queen.

He says that English monarchs have married commoners in the past and he wants them to do it again. He wishes the Duke of Wellington to have been twenty years younger and then he would have married her to him. According to him foreign marriages cannot be popular.

Conyngham disapproves of a woman on the throne.

He says that girl is a very long time coming. He means Victoria but when he is corrected by the Archbishop he says he means the maid-servant. He says that it is a pity that a female should sit on the throne.

Maid-servant enters.

In the meanwhile the maid-servant enters and tells Conyngham that she had not awakened Victoria because she was enjoying a beautiful sleep. It is with some annoyance that Conyngham tells her that the most beautiful sleep should give way to affairs of the state and asks her to go at once and wake Her Royal Highness. The clock strikes six and Conyngham is reminded of the council to be held at ten at St. James's.

The Duchess Enters.

She asks if Lord Conyngham has any news for them. He tells her that the king is dead and her daughter is the Queen. The Duchess thinks that it means that she has become the Queen Mother but she is corrected by Lord Conyngham. He tells her that she has become the Queen's Mother. Had she been queen in the first place then she would have become the Queen's Mother. She tells him that if the law of the land denies him this title she will get it from her daughter.

Conyngham tells her that her presence at the interview is not required.

He tells her that they are on urgent business and they should not be delayed. He also asks her not to be present at the time of intervew. When the Duchess is not prepared to listen to him the Archbishop persuades her and tells her that perhaps she

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would not like to break the conventions hallowed by time. When the Queen is coming she is forced to leave.

The Queen comes.

When Victoria comes Lord Conyngham and the Archbishop kneel down and kiss her hand. The Duchess thrusts her head from the side-door and watches the scene-spell bound. The Archbishop and Conyngham leave after announcing to Victoria her accession to the throne.

Victoria is surprised.

Victoria is standing alone. At this time the Duchess comes. She embraces Victoria and feels very happy. Victoria asks her if she really is a Queen and if she can do what she likes. She is told by the Duchess that she can do as she likes without caring for others.

Victoria overthrows the tyrannical supervision of her mother.

The first act that Victoria does after realizing that she has become the mistress of herself is to ask for a separate bed and a room of her own. This irritates her mother. Victoria tells her mother that she wants to be alone. She does not wait for any words from her mother and goes away leaving her mother alone. In this way she imposes her wish to be alone for a while and shows that henceforth she is the mistress of her own destiny.

DETAILED SUMMARY OF THE PLAY

In the entrance hall of Kensington palace we find Lord Conyngham and the Archbishop of Canterbury seeking to inform Princess Victoria that she has become the Queen after the death of king william IV at night. It is dark and there are a few minutes to six in the morning. Lord Conyngham asks the footman to take the message at once. But he talls him that the princess is not yet up. He is asked to go and awake the maid which he accepts with unwillingness as that would mean throwing stone at the window pane in order to wake up the maid-servant. He is drowsy and at first he does not understand what he is asked to do. Therefore every time he says "Yes, my lord" and afterwards gives the proper answer. He is asked to hurry up by Lord Conyngham.

When he is gone Lord Conyngham expresses his irritation at fact that the princess is sleeping with the Duchess. He calls the Duchess 'An Old Cat' and tells the Archbishop that she has been

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a difficulty all along. However the Archbishop finds the Duchess to be a determined charater and says that she has done good to Victoria by safe-guarding her education and not allowing her to see a great deal of her uncles. Lord Conyngham wants to sit down as he knows that they will have wait for a long time if the footman does not prove to be a success at stone-throwing. He remarks ironically that this is how history gets written.

As it is a chilly hour he offers a cup of wine to the Archbishop who politely refuses it. Lord Conyngham seeks the permission of the Archbishop to drink and tells him that it is necessary for him if he gets about late at night or early in the morning. It is human nature. But the Archbishop says that he never keeps late hour in the night and he has to avoid much of human nature. For this reason he did not associated himself much with the Court of Regency and he attended the Court only when he was officially invited. He tells him that he officiated on a similar painful though auspicious occasion. It was the accession of William IV. He found William IV waiting in next room. At first he did not believe him but after calming down he said that he would rule better than his brother poor George.

The talk turns on to William IV. According to the Archbishop he was a better character but not a better ruler. Lord Conyngham thinks that it is brain that a king requires most and not morals. He is told that a king having good brain causes troubles to his ministers. But according to him a king can do so without having any brain. He cites the example of William IV. Some people say that if you want to make a donkey go tie a carrot in front of its nose. According to him William IV was a donkey with a carrot tied to its tail. They had almost a revolution in regard to the Perform Bill which sought to enlarge the enfranchise. According to the Archbishop he was perhaps a little mad like his father. At this time the foot man comes bac and tells them that he has called the maid servant. He is not allowed to raise the curtains as it was a sad occasion but he makes more light by lighting the candles.

The Archbishop expresses his grief that none of the seven sons of King George III could be a model of decency. As far as Victoria concerned she is a woman though we can hope her to be good. Lord Conyng' am suggests that she should be married to a right sort of person and then the difference will not matter n uch. His choice is young Prince George her cousin who has

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acclimatized himself to England and speaks English like a native. He is told that the Duchess has planed her marriage with either of her nephews Prince Ernest and Prince Albert. Conyngham is opposed to it and says that the whole family of her nephews suffers from haemophilia and therefore this marriage will not do. He thinks that making royalty a class by itself is not an English idea. It is German. English kings have married common persons in the past and now they can do it again. According to him if Duke of Wellington had been twenty years younger his marriage with Victoria would have been very popular.

Lord Conyngham is irritated at the delay. He says that that girl is a long time coming. When he is corrected by the Archbishop he covers his mistake and says that he means the maid-servant and not Victoria. According him to it is a great pity that a woman should sit on the throne. But the Archbishop tells him that even male heirs to the throne could not be a success and yet the monarchy has gone on. Conyngham thinks differently and thinks that the monarchy has gone off.

At this time the maid comes and tells Lord Conyngham that when she went in the Princess was sleeping and she could not break that beautiful sleep. She is asked to go atonce and wake up. Her Royal Highness Victoria as it is a very urgent matter. While she is going the clock strikes six. Lord Conyngham tells the Archbishop that there is going to be a Council at ten at St. James's.

The Duchess enters. She is heavily dressed and has a certain dignity about her.

She asks if Lord Conyngham has news for them. Lord Conyngham tells her that the king is dead and her daughter is the queen now. She thinks that she has become queen mother but is promptly corrected by Lord Conyngham who tells her that she is queen's mother and not queen mother. Had she been queen in the first place she should have become the queen mother now. This irritates the Duchess and she says that she is going and will ask her daughter for this title if the laws of the land deny her that. But Lord Conyngham tells her that they cannot be delayed as they are on urgent business and that she should not be present at the time of interview. She is not willing to listen to him. Then the Archbishop requests her not to disregard the conventions and when Victoria is coming she is almost compelled to go.

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The Archbishop and Lord Conyngham kneel down and kiss the hand of Queen Victoria. Lord Conyngham tells her that it is their painful duty to announce that the king is dead and she is queen. The Duchess has been popping her head out of the side door and looking spell bound at all this. As soon as Victoria is left alone, she comes there and embraces her out of joy. Victoria asks her if she is really queen and if she can do what she likes. She is told that she is free to do what she likes in spite of what others say. She expresses her first wish to have a separate bed of her own and a room to herself. This irritates her mother. But she is firm and she tells that she would like to be alone for a while. She does not wa't for any more words from her mother. She leaves her and goes away. In this way she shows that she has become the mistress of her destiny and imposes her wish to be alone for a while.

अंग्रेजी सारांश का हिन्दी अनुवाद

रात में केन्जिन्टन महल के प्रवेश भवन में हम लार्ड कोनिंगम और केन्टरबरी के आर्चबिशप को, राजा विलियम चतुर्थ के बाद राजकुमारी विक्टोरिया को रानी बन जाने की सूचना देने के उद्देश्य से देखते हैं। अँधेरा है और सुबह के ६ बजने में कुछ मिनट बाकी हैं।' लार्ड कोनिंगम नौकर से तुरन्त सन्देश ले जाने को कहता है। परन्तु वह उनको बताता है कि राजकुमारी अभी नहीं उठी। उससे नौकरानी को जगाने के लिये जाने को कहा जाता है जिसको कि वह अनिच्छा से स्वीकार करता है क्योंकि उसको नौकरानी को खिड़की पर पत्थर फेंक कर जगाना होगा। उसे नींद सी लगी है और उससे जो कुछ कहा जाता है उसको वह पहले पहल नहीं समझ पाता है, इसलिये हर बार पहले वह 'हाँ मेरे लौर्ड' कहता है और फिर किसी बात का जबाब देता है। लौर्ड कोनिंगम उससे शीघ्रता करने को कहता है।

जब वह चला जाता है तो लार्ड कोनिंगम इस बात पर चिढ़ प्रकट करता है कि राजकुमारी डचेस के साथ सो रही है। वह डचेस को बुड्ढी बिल्ली कहता है और आर्चबिशप से बतलाता है कि वह हर एक काम में रुकावट डालती रही है। आर्चबिशप का मत है कि डचेस दृढ़ चरित्र की है और उसने विक्टोरिया की पढ़ाई की अच्छी तरह से देखभाल करके तथा अपने चाचाओं से मिलने जुलने से रोक करके उसको लाभ पहुँचाया है। लौर्ड कोनिंगम आर्चबिशप से बैठने को

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कहता है; वह जानता है कि अगर नौकर पत्थर फेंक करके नौकरानी को जगाने में सफल नहीं होता तो उनको वहाँ बहुत देर तक रुकना पड़ेगा। वह व्यंगपूर्ण ढंग से कहता है कि इसी तरह से इतिहास लिखा जाता है।

क्योंकि ठंडक बहुत है इसलिये कोर्निगम आर्चबिशप को एक प्याला शराब की देता है जिसको कि वह नम्रतापूर्वक अस्वीकार कर देता है। लौर्ड कोर्निगम उससे कहता है कि अधिक रात को या सुबह कहीं जाने के लिये यह उसके लिये आवश्यक है और उससे शराब पीने की अनुमति माँगता है। वह कहता है कि यह मनुष्य का स्वभाव है। परन्तु आर्चबिशप कहता है कि वह रात में ज्यादा देर तक बाहर नहीं रहता है और उसको मनुष्य के स्वभाव की बहुत सी बातों से बचना पड़ता है। इसी कारण से संरक्षक युवराज के दरबार में बहुत अधिक नहीं जाता था और वह वहाँ केवल सरकारी निमंत्रण पर उपस्थित होता था। वह उसे बताता है कि वह ऐसे ही एक दूसरे कष्टप्रद परन्तु शुभ अवसर पर उपस्थित था। वह विलियम चतुर्थ के राज्यारोहण पर उपस्थित था। उसने देखा कि विलियम चतुर्थ दूसरे कमरे में बैठा इन्तजार कर रहा था। पहले तो उसको उस पर विश्वास नहीं हुआ परन्तु फिर उसने शान्त होकर कहा कि वह अपने भाई बेचारे जार्ज से अधिक अच्छा शासन करेगा।

अब बातचीत विलियम चतुर्थ के बारे में होने लगती है। आर्चबिशप के अनुसार वह एक अच्छा चरित्र था परन्तु अच्छा शासक नहीं था। लौर्ड कोर्निगम के अनुसार राजा को नैतिकता की अपेक्षा बुद्धि की सबसे अधिक आवश्यकता होती है। उसको यह बताया जाता है। कि अच्छे मस्तिष्क वाला राजा अपने मंत्रियों के लिये परेशानी कर देता है। परन्तु कोर्निगम का मत है कि परेशानी तो राजा बिना दिमाग के भी पैदा कर देता है। वह विलियम चतुर्थ का उदाहरण प्रस्तुत करता है। कुछ लोग कहते हैं कि अगर गधा अड़ जाय तो उसकी नाक के सामने मूली बाँध देने से वह चलने लगता है। उसके अनुसार विलियम चतुर्थ ऐसा गधा था जिसकी पूछ में मूली बँधी हुई थी। सुधार कानून के ऊपर जिसका उद्देश्य मताधिकार के क्षेत्र को अधिक विस्तृत करना था करीब-करीब क्रान्ति सी हो गई थी। आर्च बिशप के अनुसार वह अपने पिता की तरह शायद कुछ पागल था। इसी समय नौकर

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लौटकर आता है और बताता है कि उसने नौकरानी को आने के लिये कह दिया है। शोक का अवसर होने के कारण परदों को उठाने की अनुमति नहीं दी जाती परन्तु वह और कैन्डिलों को जलाकर के और अधिक रोशनी करता है।

आर्च बिशप इस पर दुखः प्रकट करता है कि राजा जार्ज तृतीय के सातों लड़कों में से कोई भी अच्छे चरित्र वाला न निकल सका। जहाँ तक विक्टोरिया का सवाल है वह एक औरत है यद्यपि हम उसके अच्छे होने की उम्मीद कर सकते हैं। लार्ड कोर्निंगम का सुझाव है कि उसकी शादी एक ठीक व्यक्ति से कर दी जाय तो अधिक अन्तर नहीं पड़ेगा। वह राजकुमार जार्ज को जो कि विक्टोरिया का चचेरा भाई है और जिसने अपने आप को इंगलैंड के पूर्ण अनुकूल बना लिया है तथा जो एक अंग्रेज की तरह अंग्रेजी बोल सकता है, पन्सद करता है। उसका कहना है कि राज्य परिवार को एक विशेष वर्ग मानना अंग्रेजी विचार नहीं है। यह जर्मनी का विचार है। अंग्रेजी राजाओं ने प्राचीन काल में साधारण व्यक्तियों से शादी की थी और वे अब ऐसा फिर से कर सकते हैं। उसके अनुसार यदि ड्यूक आव वेलिंग्टन २० साल छोटा होता तो उसके साथ विक्टोरिया की शादी बहुत ही सर्व प्रिय होती।

देर होने की वजह से लार्ड कोर्निंगम चिढ़ जाता है। वह कहता है कि यह छोकरी तो आने में बहुत देर लगा रही है। परन्तु जब आर्चबिशप उसको टोकते हैं तो वह अपनी गलती को छिपा लेता है और कहता है कि उसका मतलब नौकरानी से था और विक्टोरिया से नहीं। उसके अनुसार यह एक दुःख की बात कि एक औरत सिंहासन पर बैठे। परन्तु आर्चबिशप उसे बतलाता है कि सिंहासन के पुरुष उत्तराधिकारी भी सफलता प्राप्त नहीं कर सके परन्तु राजतंत्र चलता रहा है। कोर्निंगम का विचार दूसरा है, उसके अनुसार राजतंत्र में गड़बड़ी आ गयी है।

इसी समय नौकरानी आती है और लार्ड कोर्निंगम से बतलाती है कि जब वह अन्दर गई तो राजकुमारी सो रही थी और वह उसकी सुन्दर नींद को भंग न कर सकी। उससे तुरन्त ही जा करके राजकुमारी विक्टोरिया को जगाने के लिये कहा जाता है क्योंकि यह एक बहुत ही आवश्यक मामला है।

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नौकरानी के जाते ही घड़ी ६ बजाती है। लौर्ड कोर्निगम आर्चबिशप से कहता है कि दस बजे सेंट जेम्स में सभा होने वाली है।

इसी समय डचेस अन्दर आती है। वह काफी कपड़े पहने हुये है और उससे एक शान टपकती है। वह लार्ड कोर्निगम से पूछती है क्या वे उनके लिये कोई खबर लाये हैं। लार्ड कोर्निगम उनसे कहता है कि राजा की मृत्यु हो गई है और उनकी पुत्री रानी है। डचेस सोचती है कि अब वह राज माता बन गई है परन्तु कोर्निगम उसे बताता है कि वह रानी की माँ है और राज माता नहीं। अगर वह पहले रानी होती तो वह अब राज माता बन सकती थी। इससे डचेस चिढ़ जाती है और वह कहती है कि अब वह अपनी पुत्री के पास जा रही है। और जो उपाधि उसको देश का कानून नहीं दे सकता उसे वह अपनी पुत्री से माँगेगी। परन्तु लौर्ड कोर्निगम उसे समझाता है कि वे देर तक नहीं बैठ सकते क्योंकि उनका काम महत्वपूर्ण और इसके साथ ही साथ उसको साक्षात्कार के समय उपस्थिति नहीं रहना चाहिये। परन्तु वह उसकी बात सुनने को तैयार नहीं है।

तब आर्चबिशप उससे प्रार्थना करता है कि वह परम्पराओं को न तोड़े और जब क्वीन विक्टोरिया आती हुई दिखाई देती है तो उसको जबरदस्ती वहाँ से हटा दिया जाता है।

आर्चबिशप और लौर्ड कोर्निगम घुटनों के ऊपर झुककर क्वीन विक्टोरिया का हाथ चूमते हैं लोर्ड कोर्निगम उसे बतलाता है कि उसका उसे यह बताना कष्टप्रद कर्तव्य है कि राजा की मृत्यु हो गई है और वह अब रानी बन गई है। डचेस बगल के दरवाजे से अपना सर निकाले हुये है और मंत्र मुग्ध दृष्टि से सब कुछ देख रही है। जैसे ही विक्टोरिया अकेले ही रह जाती है वह वहाँ पर आती है और खुशी से उसको चिपका लेती है। विक्टोरिया उससे पूछती है कि क्या वह वास्तव में रानी है और अपनी इच्छा अनुसार काम कर सकती है। उसे यह बताया जाता है कि वह दूसरों की परवाह किये बिना चाहे जो कुछ कर सकती है। क्वीन विक्टोरिया अपनी पहली इच्छा यह प्रकट करती है कि उसका अपना एक अलग कमरा हो और सोने का एक अलग बिस्तर हो इससे उसकी माँ नाराज हो जाती है परन्तु वह दृढ़ रहती है और अपनी माँ

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से कहती है कि कुछ समय के लिये वह एकान्त में रहना पन्सद करेगी। वह अपनी मां के जवाव की प्रतीक्षा नहीं करती वह उसको छोड़ करके चल देती है। इस तरह से वह यह प्रदर्शित करती है कि वह अपने भाग्य की विधायक बन गई है और एकान्त में रहने की अपनी इच्छा को पूरा करती है।

SOME MEMORABLE QUOTATIONS FROM THE PLAY

1. **Footman.** Yes, my lord ; but the maids sleep where I'm not supposed to go and the door up to it is locked. I shall have to throw up at the window.

2. **Conyngham.** Had we not better sit down? We may have to wait. If that man's stone throwing is not good—we may have to wait a long time.....So this is how History get's written.

3. **Conyngham.** It's chilly hour to be up. I never go about, late at night, as early—without something.

Archbishop. Yes, I suppose so. I don't know... .....My office.....There is a good deal of human nature that have to avoid.

4. **Conyngham.** Oh, they manage to do that without any! His late majesty was a conspicuous example of it. You wouldn't believe—no, you wouldn't believe the trouble we sometimes had with him. They say you can make a donkey go by tying a carrot in front of his nose. Well, he was like a donkey with a carrot tied to his tail.

5. **Conyngham.** Mad, eh? No, not mad. It was the shape of his head, I think. It was pear-shaped, you know just like a pear. "The weakest fruit drops earliest to the ground", says Shakespeare. Well, his head was weak fruit distinctly—amazing how it hung on ; one can't exactly say "lasted"

6. **Conyngham.** Marrying her daughter to his son would be fatal! You know, it's all very well, in one way. Royalty to make itself a class all by itself. But it's a German notion : 'tisn't English. And when it leads to so much in breeding, it gets dangerous. English Kings have married commoners in the past ; they'd better no it again—or into the peerage. Do see had been—well, twenty years younger. I'd have married her to him.

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7. Conyngham. I do. T would have been very popular ; and a foreign marriage won't be, Tut, Tut, ! That girl's a very long time coming ?

Archbishop. The Queen !

Conyngham. No no ; I mean the maid, I'm wondering whether she has called her.....It's a pity you know, a pity? I don't know what to think of it ?

8 Archbishop. Madam, this is a very historic occasion. We are here officially only. Etiquette and inmemorial tradition prescribe certain rules which have to be observed. Your Royal Highness would not wish to break them.

9. Duchess. Yes, suddenly—after we have waited so l ng. But now, my love—do not stay here to catch cold come back to your own mother's bed !

Victoria. No, Mama dear. As I may now do as I like I wish in future to have a bed and a room of my own ?

10. Victoria. I should be glad, if you don't mind—now that I am my own mistress yes, I would rather be alone.

Duchess. M'nd ?.....glad ? Alone ?.....O God ? What is going to become of me ?

CRITICAL APPRECIATION

Historical play and deals with the accession of Victoria to the throne.

'The Six O'Clock Call' is a highly successful historical play. It deals with an incident famous in the history of England, that is, the accession of Victoria to the throne. The people looked to her accession with great hopes as they were sick of George IV and William IV who were failures as rulers and who c eated many difficulties for their ministers. Queen Victoria did not belie their hopes and she became the symbol of the spirit of that age which she built very patiently and which became renowned in the pages of history.

Plot-bare and based on the entry into Victoria's diary.

The incident that the playwright has taken for the plot is bare. It is based on an entry into her diary by Queen Victoria describing how one morning in 1837 she was awakened by her mother who told her that Lord Conyngham and the Archbishop were waiting for her and how when she went to them she was

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told that King William IV, her uncle, had died and she was queen. There is almost no action in the play. Lord Conyngham and the Archbishop pass their time in talking till Victoria appears and they deliver her the message of king's death and her accession to the throne.

Atmosphere of solemn urgency.

By itself the incident, though important, does not have sufficient dramatic interest. The writer has infused life into the play by throwing a spell solemn of urgency over the whole play. It is a serious occasion that the play depicts. The King of England is dead and Princess Victoria is queen. This is an important thing in the history of a nation and it means the close of one era and the beginning of another. Lord Conyngham and the Archbishop are conscious of the urgency of the occasion. Lord Conyngham impresses it on footman, maid-servant and the Duchess that they are on an urgent business. They cannot be delayed. He is also conscious that History is being written in this way. The Archbishop tells the Duchess that she should not be present at the time of interview. He appeals to her to observe the customs and traditions followed by time in memorial. The end of the play where Lord Conyngham and the Archbishop are shown kneeling and kissing the hand of Queen Victoria is also very impressive. Temporal (भौतिक) power represented by Lord Conyngham and spiritual (आध्यात्मिक) power represented by the Archbishop are at her feet.

Usual life goes on.

But under the envelope of solemn urgency (आवरण) the life goes on as usual with its fun, variety, human nature and common place. Lord Conyngham finds it human nature to drink. The Duchess is so overjoyed that she does hot express even formal condolence over the death of king. Footman is drowsy and does not understand the urgency of the situation. The maid cannot think that there can be any business so important as to make the disturbing of the beautiful sleep of Victoria excusable. Queen Victoria herself for a moment cannot convince herself that she is free from the tyrannical dominance of her mother and is free to do what she likes. All this does not disturb the historical nature of the play.

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Varied touches of humour.

There are varied touches of humour in the play. The answers of the footman tickle the audience. The same is true about the answer of the maid who says that she could not disturb the sleep of Victoria because it was so beautiful. Lord Conyngham is highly sarcastic. He calls 'The Duches' an 'Old Cat'. He compares William IV to a donkey with a carrot tied to its tail His retorts are witty and he shows tactfulness in covering his mistakes. He calls Victoria, a girl but soon covers his mistake and says that he meant it for the maid. The Archbishop is also humorous though his humour is subtle and gentle. He suggests that Lord Conyngham is like other lords of day by saying that as far as he himself is concerned he does not go out late at night. He wants to say that William IV was a little mad but he does not say mad and stops at 'little'. The behaviour of the Duchess is a little farcical. She does not express even formal condolence at the death of King William IV and she is almost pushed into another room while Lord Conyngham and the Archbishop are talking to Queen. Her asking Victoria to come and sleep with her as if she were a small child is humorous.

Dialogues.

Humour and fun come out of dialogues which are short crisp and attractive. They reveal the nature of various characters and as there is not action in the play they are the pivot of our attention. The sober but suave manners of the Archbishop the sarcastic and free mood of Lord Conyngham overambitious but ridiculous nature of the Duchess and the promise of Victoria future greatness are clearly borne out by the dialogues in the play.

Characterization.

They also throw light on characters. Lord Conyngham is self indulgent and drinks. He is sarcastic but tactful. He does not like women on the throne and is against foreigners. The Archbishop of Canterbury is sober, serious and reserved but also has a humour of his own. The Duchess is a determined character not prepared to listen to anyone. She is very ambitious and wants to rule the country through her daughter. Her daughter Queen Victoria is shown to be freedom loving and a women of set purpose and initiative. She holds the promise of future success and greatness in her short appearance in the play. The playwright has a unique success in characterizations.

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Historical references.

Not only this Laurence Housman also throws some light on the conditions of these days. When Victoria came to throne there was a lot of frivolity and corruption. We hear about this when the court of Regency is mentioned. We also come to know about William IV through the talks of Archbishop and Lord Conyngham. An important historical event tha is the 'Reform Bill' which sought to enlarge the enfranchisement i also referred to in the play. It is by referring to these that the playwright had added to the historical interest of the play.

Conclusion.

In this way the play is a successful historical creation of Laurence Housman. 'The six O' Clock call' so important in the history of England has been recreated through imaginary dialogues. We find ourselves so much absorbed in the play that it seems to us as if we were witnessing the real history at event. This play is a good specimen of Housman's dramatic genius.

QUESTIONS AND ANSWERS

Q. 1. 'The Six O'Clock Call' dramatizes an actual incident in the life of Queen Victoria.

Or

The Six O'Clock Call is a historical play. Discuss.

(A. U. Suppl. 1962).

Ans. 'The Six O'Clock Call' is a historical play and dramatizes an actual incident of history. This is not a mean incident but highly significant in the history of England. It is the accession of Victoria to the throne in 1837 after the death of her uncle William IV. She herself made an entry into her diary describing it. According to her it was at six o'clock in the morning when she was awakened by her mother who told her that the Archbishop of Canterbury and Lord Conyngham wanted to see her. She got out of bed and went alone into her sitting room and saw them. She was told that her uncle, King William who dead and consequently she was Queen.

This bare incident has been given a great deal of dramatic interest by the playwright. He has successfully enveloped the play into an atmosphere of solemn urgency in order to give it a sense of reality. The death of the sovereign of a nation and the

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accession of another to the throne are not insignificant things. Even in themselves, they are highly significant. This atmosphere of solemn urgency has been kept throughout the play. The Archbishop and Lord Conyngham the Lord Chamberlain call on Princess Victoria at six in the morning while it is still dark. Lord Conyngham impresses it on the footman that it is essential to awake Princess Victoria and their mission cannot be delayed. He even gets a bit irritated at the delay in seeing the princess and remarks ironically that this is how history gets written. The urgency of the situation is again impressed on the maid who could not disturb the beautiful sleep of Victoria. Even the most beautiful sleep has to give way to affairs of the state. The Duchess is excited to hear the news the King's death but Lord Conyngham keeps the solemnity of the occasion. She is asked not to be present at the interview because etiquette and immemorial tradition do not permit that. When Princess Victoria comes they kneel to him and kiss her hand as she has become the supreme sovereign of the land. This is a silent scene but highly impressive. As the occasion is both sad and auspicious the blinds (पर्दे) are not drawn aside.

We find several references to persons, and events in this play which add to historical interest in the play. But they do not jar with the spirit of the play and are very suitable placed in the mouths of Lord Conyngham and the Archbishop. They have to wait for sometime before seeing Victoria and therefore they talk about affairs of the state and also about human nature. We come to know how King Willaim was waiting in the next room to hear his accession to the throne announced. He was a better character and not a better ruler and he created difficulties for his ministers. In this context the famous Reform Bill also finds a mention. The corruption at the Court of Regency is hinted at by the remark of the Archbishop that he attended the court only when officially invited. We come to know about the popularity of Duke of Wellington the hero of Waterloo. Lord Conyngham wishes him to be twenty years younger to have Victoria married to him.

The dramatic interest of the play is increased by contrast in the characters of Lord Conyngham and the Archbishop. Lord Conyngham is self-indulgent and a little impatient. His remarks are sarcastic but witty. He drinks and excuses himself by saying that it is human nature. The Archbishop is sober, serious

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and has a humour of his own. Moreover the play contains touches of varied humour. Footman and the maid are interesting. Lord Conyngham is witty. The humour of the Archbishop is gentle. The Duchess borders on being farcical.

In this way the playwright has been able to provide a lot of dramatic interest without breaking the historical spirit of the play. There is much of human nature in the play besides history that interests the audience. As a historical short play it is an outstanding achievement of Laurence Housman.

Q. 2. Give in your own words character studies of the Duchess and her daughter.

Ans. Character studies of the Duchess and Victoria.

The Duchess.

The play presents a beautiful character study of both the Duchess of Kent and also that of her daughter. The Duchess was a determined character and kept Victoria under strict watch. She safe-guarded her education well and did not allow her to see much of her uncles. She also created difficulties in the affairs of the state.

The dissatisfaction of the people against her is voiced in the play through Lord Conyngham. He calls her an 'Old Cat' and says that she has been a difficulty all along. He says that it is funny that Victoria should still sleep with her. He also hints at the ambitious nature of the Duchess. According to him she will regard the accession of Victoria as her own. We also come to know that she has her own plans about the marriage of her daughter.

When we see her in the play we find that she is overjoyed and excited at the news that her daughter has become queen. She does not express ever formal condolence at the death of King William. She is so ambitious that she wants to be queen mother. If the laws of the land deny her that she will ask her daughter to give her that title. She says that they have waited long for this event. It seems that she regards the accession of her daughter to the throne as her own. She wishes to rule England through her daughter.

To her surprise she finds that her daughter has suddenly into independence. She is shocked to hear that she wants a separate bed and a room of her own. She asks her to come to bed lest she should catch cold but her daughter desires to be

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alone. Without showing any regard for her mother she goes away and in this way she imposes her desire on the Duchess. This is too much for the Duchess and she gets into hysterics. She cries with pain and desperation "O God! What is going become of me?"

Her character has become a bit farical. She is excited about the accession of her daughter to the throne. She shows disregard for the laws of the land. She does not leave the place when she is asked to do so by Lord Conyngham and the Archbishop. Even when she is forced to go she cannot resist the temptation of looking at the ceremony. Her head popping out of the side door at an impressive ceremony seems to be ridiculous. Even at the end she fails to realize that her daughter has become queen and her tyrannical dominance over her will not continue. We can not help laughing when we find her saying to Victoria. But now, my love do not stay here to catch cold. Come back to your own Mother's bed!" Her hysterical breaking down at the end does not cause any pity in us. We are happy to see that her tyrannical rule is over thrown.

Victoria.

Princess Victoria does appear much in the play. In the opening of the play we hear about her through Lord Conyngham and the Archbishop. Her education has been well-guarded. She has not been allowed to see much of her uncles and thus has been saved from their bad influences. The Duchess has planned her marriage with either of her nephews Prince Ernest and Prince Albert. Even at the age of seventeen she is not her own mistress. She has to sleep with her mother.

Lord Conyngham is afraid that her accession to the throne will increase the influence of the Duchess. He wants to prevent it. His doubt seems to be true, keeping in view the tyrannical rule of the Duchess on her and her submission to it.

But she suddenly emerges out a person of freedom loving nature in the end of the play. It is a matter of great interest in the play. She also shows that she is a woman of set purpose and initiative. She imposes her will on her mother though thi sends her into hysterics. At first she can not believe that now she is free to do what she likes the simple reason that she has remained under the strict control of her mother for a long time. When she knows that she is free to do anything she wishes to have a bed and a room of her own. In this way she dispels the fear of Lord Conyngham that she will simply be a tool in the hands of her mother.

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She provides a clear contrast to her mother. She is grave and shows dignity in her manners and speech. The effect of her sudden freedom for her tyrannical mother is a little starting but she soon settles down to dignity and calm. Even the taunting and bitter remark of her mother does not excite her. When she expresses her wish for freedom her mother says that perhaps she has been waiting for all this. She remains calm with a great dignity tells her that she wishes to be alone and she imposes her will on her mother in a dignified way.

Even in the short glimpse of Victoria that we get in this play we catch the secret of her future greatness and success. She shows that she has become the mistress of her destiny and knows how to impose her will. She shows the dignity of a queen. Her sudden emergence into independence gives us hope that she is not going to be dominated by her mother. Her dignity is a pointer to her sobriety and decency of which she became the model in future. It is because of these that she became what none of the seven sons of poor King George III could be.

Q. 3. There are varied touches of humour in the play 'The Six O'Clock Call.' Discuss.

Ans. 'The Six O'Clock Call' dramatizes a historical event, the accession of Princess Victoria to the throne, King William IV is dead and she has come to the throne. In this way it is both an auspicious as well as a sad occasion. Therefore the play is fully of solemn urgency. We are impressed with the importance of the mission of the Archbishop and Lord Conyngham. We realize that history is being written.

Yet this serious atmosphere of the play has touches of humour. Life in the main remains undisturbed by such events whether they are great or small. This is what we also find in this play. There is much human nature in the play. Lord Conyngham cannot avoid a pull at the bottle as it is chilly. The Duchess cannot control her excitement and feeling of great joy though it is also a sad occasion. The footman and the maid remain unimpressed with urgency of the occasion.

The humour that the play provides is of various types. There is the pure humour of the footman and the maid. The footman is perhaps drowsy and feels overawed by the presence of Lord Conyngham and the Archbishop. He does not understand at first and says "Yes, my lord" to everything asked to

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him. When after a little effort he understands the meaning he gives the proper answer. His stone-throwing to awake the maid is simple but at the same time humorous. The maid is simple-hearted. She cannot understand the urgency of the occasion and says she went to the room of Princess Victoria but could not awake her as she was enjoying a beautiful sleep.

The humour of the Archbishop is gentle but suggestive Lord Conyngnam is irritated at stone throwing and delay and says this is how history gets written. To this the Archbishop replies that that will not get into history. Again Lord Conyngham tells him that when he has to move about late at night or early in the morning he has to take some drink. Archbishop very suggestively replies that he does not go out at night at least not late. Thereby he suggests that Lord Conyngham is perhaps like other lords of the day that is, he is leading a too gay life. The Archbishop wants to call William a little mad but he simply says "Was he just a little—like his father, you know ?"

In contract to this Lord Conyngham has no restraint. He is both witty and sarcastic. He calls the Duchess "the Old Cat" and William IV "a donkey with a carrot tied to its tail." He says that William IV was not mad, it was only the shape of his head that made him look so. He in his humour calls Victoria "girl" but soon covers his mistake skilfully by saying that he meant only the maid-servant. All his retorts are crisp and witty.

Besides all these we have the Duchess who always borders on being farcical. She is overjoyed at the death of King William IV and does not express even formal condolence. When she is asked to leave her daughter alone with the Archbishop and Lord Conyngham she refuses to do so. Her thrusting of her head in order to look at the ceremony from the side-door is also ridiculous. We cannot help laughing when she asks Queen Victoria to come to her mother's bed otherwise she will catch cold. Her final hysteric also tickls us with laughter. We are happy to see her tyrannical rule overthrown.

In this way we see that the play is not without life in spite of all its ceremonial gravity. There are ripples of humour here and there and they tend towards making the play a delightful comedy. Besides history, comedy also holds its own in the play.

Q. 4. Give a character-sketch of Lord Conyngham.

Ans. Lord Conyngham is an important person in the state.

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He is Lord Chamberlain and belongs to peerage (लौर्ड लोगों का वर्ग . After the death of King William IV it is his duty along with the Archbishop to inform Princess Victoria of her accession to the throne. He performs his duty without any delay though it is chilly in the morning.

His nature is indulgent (अपनी इच्छा का पूरा करने वाला). He cannot help himself drinking a cup of wine even in the company of the Archbishop. He excuses himself by saying that it is necessary for him when gets about late at night. The remark of the Archbishop that he does not get out at night, at least late, suggests that Lord Conyngham was also leading a rather too gay life as was the vogue (फैशन) of the day. The moral standards of the court of Regency were not very high.

As far as state affairs are concerned we find him critical of English monarchy. According to him no English king after Edward I has been a success and the monarchy is gone off. He does not think much of William IV as a ruler. He says that they were about to have a revolution on the Reform Bill because of his obstinate and unintelligent nature. He does like a woman on the throne. Royally as class by itself does not earn a favourable attitude from him. He disapproves of Princess Victoria's marriage with her cousins and thinks that had English Kings resorted the practice of marrying into commoners or at least into peerage it would have been better. Had Duke of Wellington been twenty years younger he would have married him to Queen Victoria. He disapproves of the ways of the Duchess of Kent. According to him she has always been a difficult. He thinks that the Duchess will regard her daughter's accession to the throne as her own and he wants to prevent that.

He is out spoken, witty and sarcastic. He calls the Duchess "the Old Cat" and does not feel sorry for it. He is very sharp about William IV. According to him he was a donkey with a carrot tied to its tail. He is impatient of waiting so long and remarks ironically that this is how history gets written. He corrects the Duchess when she calls herself queen-mother a bit ironically. He tells her that she is queen's mother and not queen-mother. When the Duchess says that she will get this title from her daughter he plainly tells her that it will be impossible.

He is tactful and can hide his mistake very soon. Impatient

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with the delay he says that that girl is a long time coming. He means Queen Victoria. When the Archbishop corrects him he says that he meant the maid and not the Queen. Moreover he impresses people with his authority. He is conscious of the importance of the mission he is carrying out. He tells the foot-man, the maid and the Duchess that his mission cannot be delayed. He also wants them to feel his importance. Before Queen Victoria he behaves in an impressive way.

He serves a contrast to the Archbishop. He is talkative and allows human nature. The Archbishop is sober and avoids much of human nature. He is witty and sarcastic. The Archbishop is suave and gentle in humour. By serving a contrast to the Archbishop he increases the interest of the play. In the same way by his sarcastic and witty retorts and by the remarks that contain much truth he adds to the attraction of the play. It is he who keeps holding our interest till Queen Victoria appears and frees herself from the tyrannical rule of her mother by a single effort.

Q. 5. Give a character study of the Archbishop of Canterbury.

Ans. The Archbishop is second to the sovereign of the state in religious matters. For practical purposes he is supreme and gives final decision in religious matters. Important events like coronation and others carry his religious sanction. Therefore it is the Archbishop of Canterbury who along with Conyngham goes to inform Princess Victoria of her accession to the throne.

The Archbishop in this play is not only a religious dignitary but a distinct individual also. His life is pure and abstains from drink. He does not get out late at night. He did not associate himself with the Court of Regency in the days of George IV as it was a place of corruption. He attended it only when officially invited. He says that it may be right for Lord Conyngham to give allowance to human nature. As far as he is concerned his office requires him to avoid much if human nature. He is not so impatient as Lord Conyngham is and does not want to impress his authority on others. In the play he is not seen talking to the footman and the maid.

He is a man of reserve and does not indulge in too much talks. He is not a dry man and he has his own humour which is gentle. Lord Conyngham talks about the stone-throwing to wake the maid and their long waiting and remarks ironically that this

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is how history gets written. The reply of the Archbishop is that will not go into history. Again Lord Conyngham begs his excuse for drinking and tells him that he has to do so when he gets about late at night and moreover it is human nature. The Archbishop very suggestively remarks that he does not get about late at night and he has to avoid much of human nature. Thereby he suggests that perhaps Lord Conyngham was also leading a gay life.

He is often corrective and does not like anything etiquette and decency. When Lord Conyngham calls Duchess 'the Old Cat' he says "I beg your pardon?" Moreover when Lord Conyngham says that that girl is a long time coming meaning thereby Queen Victoria the Archbishop corrects him and says "The Queen!" Even then he is suave and persuasive. He persuades the Duchess to leave them alone at the time of interview with Queen Victoria.

He seems to share the views of Lord Conyngham as far as political matters are concerned. He also does not think much of William IV. According to him it is a great pity that none of the seven sons of George III could be a model of decency. He does not have any prejudice against a woman on the throne like Lord Conyngham. He tells him that male heirs did not get any conspicuous success even then the monarchy has gone on. He finds one good point in the Duchess. According to him she is a determined character and she has safe-guarded the education of her daughter. Moreover she did not allow her to see much of her uncles. This has done good to her. In spite of his knowledge of political affairs, he has no inclination to interfere in them. He does not talk like Lord Conyngham in accents of political authority.

The presence of the Archbishop provides the play a sort of solemnity. His gravity and seriousness are thrown into relief by witty, sarcastic and out spoken talks of Lord Conyngham. As we have seen above he is not all seriousness. He has his own humour. Both the Archbishop and Lord Conyngham are necessary to hold our interest in the play till the appearance of the Duchess and Queen Victoria. It is through their talks that historical atmosphere of the play has been built up in the main. It is difficult to conceive The Six O'Clock Call without Lord Conyngham and the Archbishop who are so unlike inspite of a few similarities.

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CHAPTER 6

The Monkey's Paw

(W. W. Jacobs)

Dramatised by Louis N. Parker

INTRODUCTION TO THE AUTHOR

W. W. Jacobs (1863-1943) had the privelege of being born in the metropolitan city of London. He joined the Civil Service in 1883 and served in the Savings Banks till 1899. It was the tremendous success of his novel The Skipper's Wooling that drew him towards literature and made him give up his job. He got immense success in writing entertaining stories full of fun and humour. His short stories and novels are equally popular.

A long with Quiller-Couch and Arthur Conan Doyle he is a pioneer in the field of fiction in the early part of the twentieth century. Jacobs has been very much fascinated by the life of the seas and his stories generally relate to shipping and sailors and the Thames-side wharves. But his story "The Monkey's Paw" is unique in itself. In it he has built up a tragic and quaint atmosphere the like of which is difficult to find in him elsewhere.

Many of his stories are easily adoptable to dramatization. The Monkey's Paw is actually a story by him which has been successfully dramatized by Louis N. Parker. If we read the original story we will find that there is not much difference between the play and the story. It proves up the hilt that his stories contain much dramatic elements. In the same way his story The Boatswain Mate a very funny and beautiful story was turned into one act play by Herbert C. Sargent. The Ghost of Jerry Bunder is yet another story which achieved a roaring success on the stage.

He has written several novels and short plays. His novels generally deal with the sea life and reveal his rich sense of humour and fun. His plays are also marked by fun and light comedy. The most distinguishable thing in these plays is he left hand at plot construction. It was he that made a short play an independent form of art. Formerly a short play has to follow in

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the train of a full-length play. His play "The Monkey's Paws" which was staged as a curtain-raiser was so moving that the audience left their seats without witnessing the long play for which they had come. The credit of raising a curtain-raiser into an independent one act play goes to him. Besides the famous short plays like Boatswain Mate, The Monkey's Paw, The Gost of Jerry Bundler and short stories his works also include the following :—Many Cargoes, Master of Craft. Light Freights, Night Watches, Deep Waters, The Skipper's Wooling and Sung Harbour.

INTRODUCTION TO THE PLAY

'The Monkey's Paw' is based on the story of the same name by W. W. Jacobs. It was turned into a play by Louis N. Parker. If we compare the story with the play we will not find much difference between the two. It displays the essentially dramatic genius of W. W. Jacobs. It was first staged in the West-End London theatre in 1903 as a curtain raiser, that is, it was simply used as an prelude to the long play. It was such a success that people left their seats after the curtain descended on it without seeing the full length play for which they had come. It is a mile-stone in emancipation of the short play from its dependence on the long play.

As a play it is unique in itself. Generally the stories of Jacobs deal with the sea life but here he has dealt with the supernatural. His way is that of Shakespear. He weaves the natural and the supernatural in such way that the effect that he achieves is tremend us. From time immemorial man has been believing in supernatural agency and even the most scientific age i. e. the twentieth century has not been able to put a full stop to it. Dramatists like Shakespeare have utilized this belief in the supernatural to achieve a singular dramatic effect. Even then they have never given the impression that if the supernatural that rules the world. The same is true about Jacobs. He has succeeded in making the play a powerful tragedy, enveloping it in the occult (रहस्यमय) and strange (विचित्र) atmosphere, yet the play has the footing of sound realism. No where can we say that it jars with probability or that it is unnatural.

The story of the play is quite simple. Somehow Mr. White succeeds in getting a charmed (जादू का) monkey's paw from Sergeant Morris. He is told by the Sergeant that a spell has

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been put on the paw by an Indian fakir and that it can fulfil three wishes of three persons each. But after the fulfilment of the wishes the person would think that has his wishes not been fulfilled it would have been better. Two persons, the first owner and the Sergeant have got their wishes fulfilled only to their repentance. The Sergeant warms Mr. White not to ask anything of the paw. It seems that Mr. White is in the grip of fate and in order to test the truth of the Sergeant's statement he expresses his wish that he should get 200 pounds in order to clear the debt he has incurred while buying the house. He and his wife wonder how the wish is going to be fulfilled. But the next day while they are anxiously waiting for their only son Herbert they receive the news of his death and also 200 pounds as a compensation for the services of their son.

This breaks the heart of the old couple. They grow frantic. Mrs. White in her moments of nervous excitement asks her husband to ask the paw for the life of their son. Mr. White has to do so because his wife is very insistent. A few minutes after loud knocks are heard at the door. Mrs. White goes to open the door but she is not able to do so because the top-bolt (ऊपर की सिटकिनी) is very stiff and she ask Mr. White to help her but he refuses to do so. He knows that only the ghost of their son can come back and not he. He looks for the paw and asks for the fulfilment of third wish, that is, his son may be granted peace. When Mrs. White is able to open the door she does not find anything and she lies half-swoning and Mr. White is found swaying in prayer on his knees.

It is a highly moving tragedy. The light touches of humour in the opening part of the play increase the tragic intensity. The whole play seems to be enveloped into an occult atmosphere. We seem to be witnessing a world where the supernatural are supreme. Yet the beauty of the play is that everything happens as a sheer coincidence (संयोग). Inspite of supernatural atmosphere we do not find **deux ex machina** (something contrived by gods) in the play. Everything seems to be natural.

The play does not preach any moral. It will be wrong to say that it is a lesson about all powerful fate or anything of that sort. The dramatist has only taken up human feelings and beliefs and transformed them into a wonderful play. He has shown what life is. The appeal of the play is universal because of two things.

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The first is that supernatural element is effectively used. Almost all the people believe in the supernatural in some form or another and therefore the play appeals to us as it puts the mystery of life before us. The second cause of the universal appeal i the theme of love for the son taken as the text of tragedy. The love of the old parents has been shown in such a moving way that it transcends all limits of time and space. In its appeal the play, if not as great as the tragic plays of Shakespeare and Robert Millington Synge is second only to them.

WHO IS WHO IN THE PLAY

A Brief Introduction to the Dramatis Personal)

Mr. White.

He is a good old man inclined towards belief in superstitions. He very easily gets excited and annoyed. He is playing chess with his son. It is quite natural that he is defeated but it sends him into wrath against the County Council which has done nothing to improve the roads of Fulham where his house situated. Mrs. White knows that he is simply letting off his steam against the County Council on account of his defeat in the chess.

However he is affectionate and hospitable. He welcomes Sergeant-Major Morris with open heart. He loves his son very well and shares jokes with him. He likes his fun and asks Mr. Morrist not to get 'shirty' (annoyed) about a bit of fun. He is tender towards his wife. At the news of their son's death when Mrs. White is about to collapse he helps her like a man. In spite of a few 'tiffs' their married life is quite happy. They live in the life of their son.

He half believes in the fake stories of Sergeant Morris. His mind is apprehensive and fearful. It seems that he is fascinated by the monkey's paw. When it is thrown into the fire he brings it out. Perhaps he wants to test the veracity (सत्यता) of Sergeant Mooris's statement. He does notknow what to ask it for. It is suggested by his son that he should ask for two hundred pounds in order to clear off his debt on the house.

He is half afraid of the monkey's paw. He wants to test the truth of sergeants statement but he is apprehensive (शंकाल) because of the warnings of sergeant. When he is wishing he finds that the paw is wriggling in his hand like a snake. Then

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he sees faces in the fire. He does not know how his wish is going to be fulfilled. Some time he thinks that he has been taken in by the talks of Mr. Morris and he has believed in his story for nothing. Even then he could not pass his night peacefully. When the postman brings him an envelope containing the receipt of interest on their debt, he is very eager to see if there are two hundred pounds in that. It is only when he hears the death of his son that the strange truth of Morris statement is brought home to him. From now onward his belief in the power of the paw is complete. He asks it for the fulfilment of two other wishes.

The death of his son is the greatest tragedy that could have occurred to him. Even then he endures it like a man. His heart is broken but he knows that his son cannot be alive again. When at the insistence of his wife he asks the paw to make his son alive again and loud knocks are heard at the door, he knows that it is his ghost. Therefore, his final wish is that the soul of his son should be at peace.

Mr. White.

She is the wife of Mr. White and the mother of Herbert. Like other woman she is interested in keeping her house neat and clean. She does not like to be seen untidy by the strangers. She does the house-hold work herself. Though she is old she looks pleasant and she cares for her own person. Like her husband she is also very hospitable. When she sees that the glass of the sergeant is empty she gets it filled twice.

The play gives us an insight into her married life. She has lived with Mr. White for thirty years and knows what is going on inside him. Sometime she gets annoyed with her husband. She is quite happy with her son and love him immensely. She wants him to come at right time for breakfast in the morning. The death of her son is the greatest blow on her heart. She is not able to endure it and she becomes frantic with grief. She wishes her son to be alive again. When the loud knocks at the door are heard she wants to open it. She loves her son much that she does feel afraid of his ghost even. She thinks that it is her son. When at opening the door she is greeted by emptiness she falls down on the earth half-swooning.

She is more credulous than her husband. She is against the paw from the beginning. She wants it to be burned in the fire. She asks her husband not to do anything with it. She is

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obsessed with the idea that the wish expressed her husband sure to be fulfilled. She gets more excited than her husband. Her grief for her son is the grief of a mother stricken by greatest Calamity that can happen to a mother.

Herbert.

He is young intelligent and promising. He works in the electrical works. Owing to his scientific education he does not believe in the supernatural and makes fun of Sergeant Morris. He calls his storie fake(झूठी). He laughs at the apprehensive and fearful nature of his father. He does have any belief in the monkey's paw. Even that he wants it to be put to test.

He is gay and loves fun. He makes fun of his mother by saying that she has henpecked his father. He even laughs at his father for thinking that the paw was wriggling (रेंग रहा था) in his hand like an alive snake. He enjoys fun at the cost of Sergeant-Major Morris and makes him a little annoyed. It is fun that costs him his life. While he was caught by the machine he was entertaining his friends with stories of Sergeant Morris.

However he loves his parents. He does not want that they should trouble themselves by waiting for him at the breakfast. He wants to clear off the debt of his father. He is not much interested in marriage and he feels pleasure in his work and does not get any time to think of love making. He does not drinks as he is to keep head cool and steady. On the whole he seems to be very lovable.

His death as contrasted with his frolic and fun in the beginning seems to be highly tragic. Such a youth meeting such a death' is the idea that possesses (छा जाता है) our whole mind. It is the irony of fate that the thing he laughs at becomes the source of his grim death. It was perhaps about the monkey's paw that he was talking when he was caught by the machine. His parents lived in him and his death leaves emptiness and darkness in their life.

Sergeant-Major Morris.

He is a friend of Mr. White and often calls on the Whites and entertains them with his stories. He was a soldier in India and he mentions his experience of the life of a soldier in Ghitral in Kashmir. According to him the life of a soldier is very

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hard. Perhaps he has been a brave soldier as he lost one of his arms and won a medal.

In India he came across various fakirs and saw their tricks and magic. He believes in them. He pleases the Whites by relating his experiences with the Indian fakirs by turning them into beautiful yarns (कहानियाँ). Herbert is very fond of such stories and is always eager to listen to them. His most interesting story is about the monkey's paw. He tells the story about the paw in such a way that it arouses belief in the senpernatural in Mr. and Mrs. White. They get apprehensive about it. Mrs. White is much terrified by the paw and she requests her husband nothing to do with it.

He is just like other soldiers, credulous and superstitions. He believes in the mysterious powers of the paw firmly. It is only a guess that he might have lost his arm in experiment with the paw. He warns Mr. White not to wish anything by the paw. He is so horrified at it that he does not want that Mr. White should wish before him. He throws the paw into the fire and wants that it should burn in the fire. He knows the evil consequences of expressing a wish to the paw. Any how he washes his hands clean of it and warns that if Mr. White asks it for anything he will have to take the consequences.

He is a source of comedy in the play. He wants to accept the glass of wine offered by Mr. White but he says that he never wants to drink but seeing the bad night he should accept it. In the same way he wants another glass and draws the attention of others to his empty glass by telling a story of an empty basket as empty as his glass. While acccpting another he says that he used the glass as an illustration. His behaviour and his talks excite fun. The note of comedy struck by him in the beginning turns the tragedy into a grimmer one.

Mr. Sampson.

He is an employee in the electrical works where Herbert is working. After the death of Herbert he comes to inform his parents of it on behalf of the company. He is putting on black clothes as he is to give a sad news. In the beginning he hesitates to go in to the house of Mr. White as he does not know how to break the grim news. After many vaccilations (झिझक) he enters the house. He is not able to break the news straight forward. He himself is so much grieved at the death of Herbert that he

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cannot look into the eyes of Mrs. White. However he tells them of their great loss and tells them that the company disclaims all responsibility. He reminds them that he is speaking only on behalf of the company. He puts an envelope containing two hundred pounds on the table and heads towards the door. He knows that he will not be able to tolerate the sight of the parent's grief. He tells them that this is the compensation that the company has paid for the services of Herbert and while he is in the door way he tells them that the envelope contains two hundred pounds.

The playwright's art of characterization can be very well seen in this short sketch of Sampson. He himself is very much grieved at the death of Herbert and knows what it would mean to his parents whose only son he was. He knows that two hundred pounds mean nothing before such a great loss. In order to save himself from awkward questions he soon goes out after putting the envelope containing two hundred pounds on the table. The dramatist has made him a living character.

ANALYSIS OF THE PLAY

I

The game of the chess.

Mr. White and his son Herbert are playing at chess. Mrs. White, a pleasant-looking old woman is attending to a kettle on the fire and is keeping a laughing eye on both Mr. White and Herbert. Mr. White is losing and therefore getting a little annoyed. He also tries to distract the attention of Herbert by asking him to listen to the wind. But Herbert gives him a mate (मात) and the game is over.

Mr. White steams off his annoyance at defeat in the game.

He is still irritated. It is a pity he says that friends cannot come to him because his house is out of the way and situated in a dirty and muddy locality. On account of this he has to confuse his brain over a game like chess. He blames the County Council for all this. Mrs. White knows the source of his irritation and tells him that he will win the next day.

Mr. White's worry about the debt on the house.

According to Herbert the house is not as bad as his father thinks. It is one of the few old-fashioned houses left near London and is homelike. Had it not been so his father would

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not have bought it. His father is reminded of the debt that he is owing to the purchase of the house. Herbert tells him that he would get the debt cleared off in three months with the rise in his pay that has been promised to him. He also tells him that he is not going to marry as he does not get enough time for love-making.

Arrival of Sergeant-Major Morris.

Mr. White was thinking of the Sergeant while he was playing at chess. Now he comes. He is helped by Mr. White in taking off his coat as he is short of one arm. He has a distinct military appearance and carries a stick with him. He is happy at the welcome he gets at the house.

The Sergeant finds the place better than Chitral.

The Sergeant feels happy by fire-side and he narrates his difficulties as a soldier in Chitral in Kashmir. The lot of a soldier according to him is starvation, fever and getting oneself shot.

The Sergent offered a glass of grog.

When he is offered a glass of gorg (a kind of drink) he accepts it by saying that though he was determined not to drink but seeing the bad night he cannot refuse it. He drinks to the continued prosperity of the Whites (व्हाइट परिवार के लोग). When he asks why Herbert has not taken any drink he is told that the nature of the work necessitates him to keep his head cool and eyes steady and therefore, he avoids it. He praises the work of Herbert and compares him to a sort of magician.

Herbert is eager to hear stories from the Sergeant.

He wants to draw the Sergeant out with his stories of Indian magic. To the annoyance of the Sergeant he calls these stories fake. The Sergeant accepts another glass of gorg though in the beginning he seemed to be hesitant even for the first. He tells stories of fakirs and sadhus and delights his hosts. He gets a little annoyed by Herbert's not taking him seriously.

The talk about the monkey's paw.

Mr. White asks him to complete the story about the monkey's paw or something like that which he started yesterday. The Sergeant is hesitant to tell anything about it and in this way he increases the curiosity of the Whites. He tells them that if he were to tell about the paw they would not believe him. Under

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the influence of the third glass he starts telling about the monkey's paw. He first produces it out of his pocket and shows it to them. Mrs. White starts back. Mr. Herbert and Mr. White take it in their hands. When Mr. White comes to know that the paw is charmed he gets alarmed and thrusts it back into Morris's hand.

The story of the monkey's paw.

The Sergeant tells the story of the monkey's paw. According to him there was a very holy 'fakir'. He sat all doubled up in one spot for fifteen years. He wanted to tell people that fate was supreme and if a man tried to interfere in it he would get into trouble. Therefore he took a monkey's paw and cast a spell on it so that three people each could have three wishes fulfilled by it.

But after the wishes were granted these three people would have cause to wish that they had not been. He did not say how the wishes would be granted but it would all happen so natural that one might think it, a coincidence. The Sergeant tells that the first owner's third wish was for death and that is how he got it. He tells that he also had his three wishes and he wanted to sell but he thinks he will not be able to do so as it has already done a great deal of harm and moreover people do not believe him. In disgust with the paw he throws it into the fire.

Mr. White takes the paw.

Mr. White hurriedly brings the paw out of the fire and he wants to have it. The Sergeant warns him not to keep it. But Herbert think that it is stuff and nonsense and his father can keep it if he likes. At this Mr. White says that he wishes tha he were certain that the paw was stuff and nonsense. But he stops at 'I wish'. The Sergeant thinks that he is wishing and warns him and tells him to wish in the proper way if he is not prepared to listen to him.

The Sergeant leaves the house.

Mrs. White tells him not to do anything with the paw. But jokingly she says that he can wish her four pair of hands. While Mr. White is about to do so the sergeant warns him to wish something sensible if he insists on that. But he himself is so disgusted with the paw that he leaves the place so that they may not wish before him. Mr. White puts some money into his hands forcibly. Even then he leaves a warning note.

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Mr. White wishes for two hundred pounds.

Mrs. White disapproves of Mr. White's wasting money like this. Herbert laughs at the idea of getting one's wishes fulfilled by the paw. He asks his father to wish to be an emperor so that he may not be henpecked. Mr. White does not know what to wish for. Herbert suggests him to wish for two hundred pounds but Mrs. White asks him not to have anything to do with paw. Even then Mr. White wishes two hundred pounds at the suggestion of his son Herbert.

Mr White gets terrified.

While he is wishing there is a crash on piano and he lets the paw drop with a cry. He tells them that he felt it moving like a snake in his hand. Herbert laughs at the idea and bets that they shall never get the money. He laughs at his father's apprehensiveness by saying that he will find money tied up in the middle of the bed and a monkey hanging by his tail from the bed-post watching him count the golden sovereigns.

He goes for his night duty.

Herbert takes leave of his parents in an affectionate way for going to duty. He asks his mother not to wait for him at breakfast.

Mr. White sees faces in the fire.

When Herbert is gone he locks the door. While coming into the room the old man utters a cry and tells his wife that he saw faces in the fire.

II

(It is a shining morning. Mr. and Mrs. White are at the breakfast table).

Waiting for Herbert.

Both Mr. and Mrs. White are waiting for the return of their son Herbert. They are imagining his movements. They are also thinking of the monkey's paw. They think that the charm of the monkey's paw is only a story invented by a soldier. Mr. White tells that he could not sleep throughout night yesterday, not because that night was bad but because of horrible dreams about the possible harm that the granting of wish can do them.

Expectations aroused by the coming of the postman.

When the postman is seen Mrs. White thinks that he might

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have brought two hundred pounds. Mr. White is also excited but he suppresses his excitement. He is impatient to get the envelope from his wife. When he opens it he finds a receipt for interest on the mortgage of two hundred pounds on his house. Mrs. White says that she will tell Herbert that his father thought that there were crisp banknotes in the envelope. Mr. White requests her not to do so as once it is told to Herbert he will never hear the last of it.

Mrs. White looks on a man coming towards them.

She finds a man dressed in black coming towards their house. When the man reaches the house he is not able to make up his mind whether to enter the house or not. According to Mrs. White he looks a sort of a lawyer. Mr. White rebukes for her fancies because he thinks that she is only imagining, though he himself is eager about that man. Mrs. White is worried that she will be found untidy if the man enters the house.

Mr. Sampson enters.

He tells his name and tells that he works in the electrical works with Herbert. Mr. White grows apprehensive when he comes to know that he has not come to see Herbert and that he has come alone and was asked to call Mrs. White also realizes that something is wrong. Mr. White asks him if he is sure that he has not brought bad news. He feels sorry. The news of death plunges the old parents into sorrow.

Mr. Sampson relates the whole thing.

He tells that Mr. Herbert was entertaining his friends with a story that he had heard at home last night and was caught by the machine. He tells them that he is only obeying the orders of the company. He is asked to tell them that the company disclaims all responsibility but it has paid a certain sum as compensation to the services of his son. Mr. White with horror asks 'How much'? While in the door way Mr. Sampson tells that it is two hundred pounds. The old parents are left grief-stricken.

III

(It is a week after the death of Herbert. Mr. White is dozing (ऊँघना) fitfully and Mrs. White is looking towards the cemetry (कब्रगाह) through the window)

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Poor old parents in their bereavement.

Everything about the house is untidy. Mrs. White is constantly looking towards the cemetry. Mr. White persuades her that there is no use in this. Mr. White says that they do not take much account of time. The reply of his wife is why they should do so. Herbert will never come back. They think that now their life is empty and dark. They lived in Herbert and now there is nothing left in their lives.

Mrs. White goes frantic (पागल) with grief.

All of a sudden she comes to Mr. White and asks him to have his second wish from the paw that their son should become alive again Mr. White refuses to do so. He tells her that he could recognize him by his clothes and she was not allowed to see his body. Then how she can bear to see him now. Mrs. White does not listen to him and she thrusts the paw in the hands of Mr. White and goes on frantically whispering 'wish'. Mr. White overcome by her insistence wishes that his son should be alive again and drops the paw with a cry. There is darkness in the house. Mrs. White hurries to the window and looks out of it.

Mrs. White does not see anything.

She gets dejected as she does not any living thing along the whole length of the road till cenetry. Mrs. White, however thanks God that his second wish has not been fulfilled as it would mean the ghost of Herbert rising from the grave. Mrs. White means that there is nothing left in their lives.

A knock is heard at the door.

Mrs. White thinks that her boy has come. She frees herself from the hold of Mr. White and rushes towards the door. He says that she is not afraid of the child she bore. Knocking continues in single knocks at irregular intervals and grows louder and louder more insistent. Mr. White asks her not to open the door but she does not listen to him and is busy doing so. The top bolt is stuck and she asks for her husband's help who is looking for the paw again.

Mr. White asks the paw to fulfil his third wish.

He wishes taking the paw in his hand that his son should be dead again, dead and at peace. The knocking suddenly stops. In the meanwhile Mrs. White has flung the door open. She finds only emptiness and a flood of moon light outside and falls down half-swooning. The old man is found swaying on his knees in prayer.

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DETAILED SUMMARY OF THE PLAY

I

The scene is laid in a living-room of an old-fashioned cottage on the out skirts of Fulham. We see Mr. White an old man play ing at chess with his young son Herbert. Mrs. White, a pleasant looking old woman is attending to a kettle and keeping a laugh-ing eye on them. Mr. White is losing the game and is feeling irritated. He tries to distract the attention of Herbert by talk-ing to him about the sharp wind and the possibility of Sergeant Major Morris's coming to their place. Even then he is checkmated (मात खा जाता है) and fees annoyed. He gives went to his annoy-ance by blaming the County Council. He says that his out of the way house is approached by the roads that are muddy and dirty and the County Council is doing nothing about them. The result is that no one can call on him and he has to confuse his head with such a dawmed thing as Chess. His wife knows the source of his annoyance and tells him that he will surely win the next day. Herbert also tells him that the house is not such a bad place as he supposes. It is one of the few old fashioned houses left in Lordon and quite comfortable. Had it not been so he would not have bought it. Mr. White is reminded of his debt of two hu dred pounds caused by the purchase of the house but he is told by his son that he would get it cleared off within three years with the rise that has been promised to him in the pay. He is not going to get married for the sake of it. In fact he does not get any time for love-making.

It is at this time that the Sergeant Major Morris enters. His appearance is di tinctly military. His left arm is gone. He complains of the wind and finds a happy welcome. He says that he is feeling more comfortable in that house than he felt in the trenches of Chitral in Kashmir. According to him the life of a soldier is very hard. He has got starvation, fever and gett-ing himself shot in his lot. He also shows the medal that he has got for losing one of his arms. When he is offered a glass of wine he says that he has made up his mind never to drink but as it is a terribly bad night he would accept it.

Herbert is jolly and is always for a bit of fun. He is fond of the stories of the sergeant about Indian magic. He wants to draw him out with his stories though he considers them utterly false. This attitude of disbelief and making fun on the part of Herbert annoys the sergeant a little but he is pacified by Mr.

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White and asks him to complete what he started telling the other day about the monkey's paw or something of that sort.

But the sergeant is quite unwilling to narrate the story about the monkey's paw. He says perhaps they would not believe him were he to tell them about it. When he is pressed to show the paw he produces it out of his pocket. It is a dried monkey's paw. Mrs. White starts with disgust to see it. Even Mr. White gets alarmed and thrusts the paw back into the hand of the sergeant when he comes to know that a spell has been cast on it. Only Herbert looks at it without fear or excitement.

Mr. Morris tells the whole story about it. There was an Indian fakir who sat all doubled up in one place for fifteen years. He preached people that fate was supreme and if anyone tried to interfere in its working he would get into trouble. In order to illustrate this he cast a spell on a monkey's paw which was lying near him and made it so that three people each could have three wish s but when their wishes were granted they would wish they had not been. The first owner had his three wishes fulfilled by it but his last wish was for death. Even he had the terrible experience of his wishes being granted by the paw. He is so disgusted with it that he throws it into the fire.

But Mr. White goes up to the fire and brings it out. He is asked by Mrs. White not to do so. But Herbert does not see any harm in it. He thinks that it is all stuff and nonsense. Mr. White says that he wishos and then leaves the sentence incomplete. Actually he wants to say that he wishes that he were certain that the paw was stuff and nonsense. But the sergeant thinks that he is going to wish for something. He warns him of that and tells him that it is not the proper method to wish. The proper method to wish is to hold the paw in the right hand and to wish aloud. Moreover he asks him not to express a frivolous wish. He warns him not to wish otherwise he alone will be responsible for its consequences. As far as he himself is concerned he has washed his hands clean of it as he is quite disgusted with it. He wants to leave the place. Mr. White puts some money forcibly into his hand. While leaving, the sergeant again asks him to put the paw on the fire.

When he is gone Mrs. White reproves him for wasting money and Herbert makes fun of the paw. Mr. White is

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half-minded to throw the paw on the fire again. But Herbert is not at all afraid. He asks his father to wish to be an emperor so that he may not be henpecked. At this his mother runs to beat him with a duster but he holds her in his arms and kisses her. Mr. White wants to wish but he does not, know what to wish for. It is suggested by Herbert to wish for two hundred pounds as they would help him in clearing off the debt on the house. Mrs. White still forbids him from doing so. However Mr. White cannot resist the temptation of putting the paw to the test. He wishes to have two hundred pounds but as he does so he utters a cry and lets the paw drop from his hand. When he is asked about it he says that he felt the paw wriggling like a snake in his hand. Herbert laughs at him. He is due to go for his duty. He says he does not see any way of getting two hundred pounds. It is just possible that his father may get the sun tied in the middle of the bed and find a monkey hanging by its tail from the bed post and seeing him counting the golden sovereigns. He affectionately takes leave of his parents. He is asked by his mother not to be late for the breakfast. After locking the door when Mr. White is returning he sees faces in the fire and gets frightened.

II

It is a bright morning. Mr. and Mrs. White are at the breakfast table. They are talking about Herbert. It is quarter to nine. They are imagining his movments. They are also talking about the monkey's paw. Mr. White thinks it to be a fictitious story and Mrs. White is also not inclined to believe the sergeant. But in their heart of hearts they are excited and think that the wish may be fulfilled. Mr. White tells his wife that he passed a bad night yesterday. He was dreaming about the possible harm that may come to them from the monkey's paw.

They see that an envelope has been put into the letter box. Mrs. White gets excited about it. She thinks that there may be bank notes in it. She goes and brings the envelope. Mr. White is also excited about it but he suppresses his excitement. He wants to open the envelope first. But when he opens it he finds that it contains only a receipt of the interest that he has paid on his mortgage on the house. Mrs. White thinks that it will give a hearty laugh to Herbert and she will tell him that

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his father expected banknotes in that. But Mr. White asks him not to do so otherwise he will never hear the last of it.

The attention of Mrs. White is fixed on something out of window. When Mr. White asks about it she says that she is looking at a man dressed in black. He is coming towards them. She tells him that he has come to the garden and stays at the gate in indecision. Then she tells him that he is looking at the house and his hand is on the latch. Mr. White rebukes her for being so fanciful but he himself is very eager about that man.

At last the man enters. He tells that his name is Sampson. He does not knew how to break the sad news. While he is being helped by Mr. White he tells that he has come from the electrical works and he has come alone. He has been asked to come. Now the parents easily guess that something is wrong. Mr. White asks if Herbert is hurt. He is told that he is badly hurt but he is not in pain. The thing becomes quite clear and Mrs. White grows mad with grief and Mr. White breaks down. Sampson is not able to hear this sight. He tells them that he has been sent by the company. He says on behalf of the company that it disclaims all responsibility but in recognition of Herbert's services it has granted a certain sum as compensation. Mr. White with horror asks how much and Sampson from the door way replies that it is two hundred pounds. The poor old parents are left besides themselves with grief.

III

Seven days have passed since the death of Herbert. The room is neglected. Mr. White is dozing in the chair fitfully. Mrs. White is constantly looking out of the window towards the cemetry. Mr. White tells her that it is no use. According to him they do not take much account of time. Mrs. White replies why they should do so as Herbert will never come back. They lived in him. Now their life is empty and dark. All their hopes are gone with him. Suddenly she grows frantic with her grief and comes to her husband and asks him to wish second ttme that their son should be alive again. Mr. White dissuades her. He tells her that he could recognize Herbert only by his clothes and she was not allowed to see him. Now she would not be able tolerate the sight. But Mrs. White says that she does not care for anything ond thrusting the paw in his hand goes on whispering frantically 'wish'. Mr. White overcome by

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her insistence, wishes that his son should be alive again. As he does so the paw falls from his hand and he cries with horror.

Mrs. White runs to the window and starts looking at the road. She gets dejected when she does not find any trace of any living creature along the whole length of the road. Mr. White asks her to go to bed but she does not do so. At this time a loud knock is heard at the door. She wants to go and open it. Mr. White knows that it is the ghost of his son and asks her not to open the door. But she frees herself from his hold and rushes towards the door and busies herself in opening it. In the meanwhile Mr. White frantically gropes for the paw again. He wants to ask it for the third wish. The knock grows on getting louder and louder. Mrs. White is not able to undo the top bolt and she asks her husband to help her. But he does not do so and Mrs. White goes on making efforts for opening the door. She asks Herbert to wait as his mother is opening the door. In the meanwhile Mr. White has got the paw and wishes his son to be dead and at peace. The knocking suddenly stops. When Mrs. White flings the door open she finds emptiness only. She lies on the ground half-swooning and Mr. White is seen swaying on his knees in prayer.

अंग्रेजी सारांश का हिन्दी अनुवाद

फुलहम के बाहरी हिस्से में एक पुराने ढंग के बने हुये मकान के कमरे का यह दृश्य है। हम एक वृद्ध व्यक्ति मिस्टर व्हाइट को अपने नवयुवक पुत्र हरबर्ट के साथ शतरंज खेलते देखते हैं। मिसेज व्हाइट एक आकर्षक तथा वृद्ध महिला केटली में पानी उबाल रही है और उन दोनों की तरफ हंसते हुये देख रही है। मिस्टर व्हाइट खेल में हार रहे हैं और थोड़ा सा चिढ़ जाते हैं। वे तेज हवा तथा सारजेन्ट मेजर मोरिस के आने की बात करके उसका ध्यान बटाना चाहते हैं। फिर भी वह खेल में मात खा जाते हैं। वह अपनी नाराजगी को काउन्टी कौंसिल पर दोष लगाकर प्रकट करते हैं। वे कहते हैं, कि उनका घर एक तो दूर है और फिर सड़कें गन्दी तथा कीचड़ से भरी हुई हैं, और काउन्टी कौंसिल उनके बारे में कुछ नहीं करती है। इसके परिणामस्वरूप उनके यहां कोई नहीं आता और उनको अपना दिमाग शतरंज जैसे खेल में खराब करना पड़ता है। उनकी पत्नी उनकी चिढ़ का कारण जानती है और उन्हें समझाती है

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कि वे दूसरे दिन अवश्य जीत जायेंगे। हरबर्ट भी कहता है कि उनका घर इतना खराब नहीं है जितना कि उसके पिता सोचते हैं। लंदन में पुराने ढंग के कुछ मकानों में से यह एक है और काफी आरामदेह है। अगर ऐसा नहीं होता तो उसके पिता ने इसको न खरीदा होता। इस बात पर मिस्टर व्हाइट को अपने दो सौ पौंड ऋण का ध्यान आ जाता है जो उन्होंने घर खरीदते समय लिया था लेकिन उनका पुत्र कहता है कि वेतन में जिस वृद्धि की आशा उसे दिलाई गई है उसके द्वारा ऋण को तीन साल के अन्दर पूरा कर देगा। इसके लिये वह शादी नहीं करेगा। सच पूछो तो उसको प्रेम करने के लिये अपने काम से फुर्सत ही नहीं मिलती।

इसी समय सार्जेन्ट मेजर मोरिस अन्दर आते हैं। शक्ल सूरत से वे बिल्कुल फौजी दिखाई देते हैं। उनका बाँया हाथ कटा हुआ है। वे कहते हैं कि बाहर बहुत तेज हवा चल रही है और वहाँ पर अपने स्वागत से वे खुश हैं। वे कहते हैं कि यहां पर उनको चितराल की खाइयों से जो कि काश्मीर में हैं अधिक आराम मिल रहा है। उनके अनुसार एक सैनिक का जीवन बड़ा ही कष्टप्रद होता है। उसके भाग्य में बुखार, बीमारी तथा गोली खाकर मर जाना ही बदा होता है। वे अपना मैडिल दिखाते हैं जो उनको अपनी एक भुजा खो देने के फलस्वरूप मिला था। जब उनको एक शराब का ग्लास दिया जाता है तब वे कहते हैं कि हालांकि उन्होंने शराब न पीने का निश्चय कर लिया है परन्तु इतनी खराब रात को देखते हुये वे उसको अवश्य स्वीकार करेंगे।

हरबर्ट मनमौजी है तथा मजाक पसंद करता है। उसको सार्जेन्ट की भारतीय जादू के बारे में कहानियाँ अच्छी लगती हैं। वह उससे उसकी कहानियां सुनना चाहता है हालांकि वह उन कहानियों को बिल्कुल झूठा समझता है। हरबर्ट का मजाक और अविश्वास का यह दृष्टिकोण सार्जेन्ट को नाराज कर देता है परन्तु मिस्टर व्हाइट उसको शान्त कर देते हैं और उससे बंदर के पंजे की या उसी तरह की किसी चीज की कहानी जो उसमें कुछ दिन पहले शुरू की थी पूरा करने को कहते हैं। परन्तु सारजेन्ट बन्दर के पन्जे के विषय में कहानी सुनाने के लिये अनिच्छुक है। वह कहता है कि अगर वह उनको उसके बारे में कुछ बताये तो वे शायद उस पर विश्वास न करें।

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जब उनसे बन्दर का पन्जा दिखाने के लिये आग्रह किया जाता है तो वे उसको अपनी जेब से निकालते हैं। यह सूखा हुआ बन्दर का पन्जा है। मिसेज व्हाइट इसको देखकर घृणा से पीछे हट जाती है लेकिन हरबर्ट इसको बिना किसी उत्तेजना के देखता है। मिस्टर व्हाइट को भी जब यह पता चलता है यह जादू का पंजा है तो वे डर कर इसको सार्जेन्ट के हाथों में दे देते हैं। केवल हरबर्ट ही इसे बिना किसी भय तथा उत्तेजना के देखता है। मिस्टर मोरिस इसके विषय में पूरी कहानी सुनाता है। उसके अनुसार एक भारतीय फकीर ने एक ही जगह पल्थी मारकर पन्द्रह साल तक तपस्या की थी। वह लोगों को यह उपदेश दिया करता था कि भाग्य ही सर्वोपरि है और जो भी इसके कार्य में दखल देते हैं वे परेशानी में पड़ जाते हैं। इस बात को सिद्ध करने के लिये उसने अपने पास पड़ा हुआ एक बन्दर का पन्जा उठा लिया और इस पर ऐसा मन्त्र फूका जिससे कि यह पन्जा तीन व्यक्तियों की तीन-तीन इच्छाओं को पूरा कर सकता है परन्तु जब यह इच्छाएँ पूरी हो जायेंगी तो इच्छा करने वाला पश्चाताप करेगा और यह सोचेगा कि काश यह इच्छायें पूरी न होतीं। पन्जे के पहले मालिक की तीनों इच्छायें पूरी हो चुकी हैं परन्तु उसकी तीसरी इच्छा मृत्यु के लिये थी। उसको भी पन्जे के द्वारा अपनी तीनों इच्छायें पूरी करने का भयंकर अनुभव हुआ है। वह पन्जे से इतना चिढ़ा हुआ है कि वह उसे आग में फेंक देता है।

परन्तु मिस्टर व्हाइट आग से पंजा निकाल लेते हैं। मिसेज व्हाइट उनसे ऐसा न करने के लिये कहती है। परन्तु हरबर्ट इसमें कोई नुकसान नहीं देखता है। वह यह सोचता है कि यह सब बकवास है। मिस्टर व्हाइट यह कहकर चुप हो जाते हैं कि उनकी इच्छा है.....। शायद वह यह कहना चाहते हैं कि काश वह इस बारे में वे निश्चिन्त होते कि पन्जा एक बकवास है। परन्तु सार्जेन्ट यह सोचता है कि मिस्टर व्हाइट कोई इच्छा प्रकट करने जा रहे हैं। वे उनको चेतावनी देते हैं और कहते हैं कि इच्छा प्रकट करने का यह सही तरीका नहीं है। सही तरीका पन्जे को दांये हाथ में लेकर इच्छा प्रकट करना है। इसके साथ ही साथ वे यह भी कहते हैं कि मिस्टर व्हाइट कोई अनुचित इच्छा न प्रकट करें। वे उनको चेतावनी देते हैं कि वे कोई भी इच्छा

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प्रकट न करें नहीं तो वे इसके परिणामों के उत्तरदायी होंगे। जहाँ तक उनका अपना सवाल है वे पन्जे से साफ बरी हैं। वे वहाँ से जाना चाहते हैं। मिस्टर व्हाइट उनके हाथ में कुछ पैसा जबरदस्ती रख देते हैं। वहाँ से जाते समय सार्जेन्ट उनसे पन्जे को फिर आग मे फेंक देने को कहते हैं।

उनके जाने के बाद मिसेज व्हाइट उनको इस तरह से अपना पैसा बरबाद करने के लिये झिड़कती हैं और हरबर्ट पन्जे का मजाक उड़ाता है। मिस्टर व्हाइट की भी आधी इच्छा पन्जे को फिर से आग में फेंक देने की है। परन्तु हरबर्ट पन्जे से बिल्कुल भयभीत नहीं है। वह अपने पिता से बादशाह बनने की इच्छा प्रकट करने को कहता है जिससे कि उसकी पत्नी उसको इतना न दबा सके। उसकी माँ अपने ऊपर के व्यंग को समझ कर उसको डेस्टर से मारने को दौड़ती है परन्तु वह उसको अपनी भुजाओं में पकड़ लेता है और चूम लेता है। मिस्टर व्हाइट किसी चीज की इच्छा करना चाहते हैं परन्तु वे यह नहीं जानते कि वे किस चीज की इच्छा प्रकट करें। हरबर्ट उनसे दो सौ पौंड की इच्छा प्रकट करने को कहता है जिससे कि घर पर जो उनका ऋण है वह समाप्त हो जाय। मिसेज व्हाइट उनको अब भी इच्छा प्रकट करने को मना करती हैं। फिर भी मिस्टर व्हाइट पन्जे की परीक्षा लेने के लालच को नहीं रोक पाते हैं। वह दो सौ पौंड पाने की इच्छा प्रकट करते हैं। लेकिन जैसे ही वे ऐसा करते हैं वे चिल्ला पड़ते हैं और उनके हाथ से पन्जा छूट कर गिर पड़ता है। जब उनसे इसके बारे में पूछा जाता है तो वे कहते हैं कि उनको ऐसा लग रहा था मानों पन्जा सांप की तरह उनके हाथ में रेंग रहा हो। हरबर्ट इस बात पर उनको हँसी उड़ाता है। उसका डयूटी पर जाने का समय हो गया है वह कहता है कि उसकी समझ में नहीं आता कि दो सौ पौंड किस तरह से मिल सकते हैं। हो सकता है कि उसके पिता को यह धन बीच बिस्तर में बँधा हुआ पड़ा मिले और वे एक बन्दर को पूछं के द्वारा लटके हुये उनको सोने के सिक्कों को गिनता हुआ देखें। वह स्नेहपूर्वक अपने माता पिता से जाने की विदा लेता है। उसकी मां उससे कहती है कि वह नाश्ते पर आने में देर न करे। दरवाजा बन्द करके जब मिस्टर व्हाइट वापस लौटते हैं तो उनको आग में चेहरे दिखाई देते हैं और वे डर जाते हैं।

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घूपयुक्त सुवह का समय है। मिस्टर और मिसेज व्हाइट खाने की मेज पर बैठे हैं। नौ वजने में १५ मिनट हैं। वे लोग हरबर्ट के बारे में बातचीत कर रहे हैं और और उसकी गति-विधियों के बारे में कल्पना कर रहे हैं वे बन्दर के पन्जे के बारे में भी बातचीत कर रहे हैं। मिस्टर व्हाइट उसको एक झूठी कहानी मात्र समझते हैं और मिसेज व्हाइट भी सार्जेन्ट में विश्वास करने को तैयार नहीं है परन्तु मन ही मन वे सोच रहे हैं कि शायद उनकी इच्छा पूरी हो जाय। मिस्टर व्हाइट अपनी पत्नी को यह बताते हैं कि कल रात वे सो नहीं सके। वे बन्दर के पन्जे से नुकसान के बारे में तरह-तरह के स्वप्न देखते रहे।

वह यह देखते हैं कि एक डाकिया लेटर बक्स में एक पत्र डाल गया है। मिसेज व्हाइट पत्र के बारे में उत्तेजित हो जाती है। वह यह सोचती है कि शायद लिफाफे में बैंक नोट हैं। वह जाकर लिफाफे को ले आती हैं। मिस्टर व्हाइट भी लिफाफे के बारे में उत्तेजित हैं परन्तु वे अपनी उत्तेजना को दबा देते हैं। सबसे पहले वह लिफाफे को खोलना चाहते हैं। जब वह इसको खोलते हैं, तो इसमें उनको ब्याज की वह रसीद मिलती है जो उन्होंने अपने घर के ऋण पर दिया था। मिसेज व्हाइट सोचती हैं कि जब हरबर्ट इस बात को सुनेगा को वह खूब हँसेगा। वे उनसे कहती है कि वे हरबर्ट से कह देंगीं कि उसके पिताजी लिफाफे में बैंक नोट की उम्मीद कर रहे थे। परन्तु मिस्टर व्हाइट उनसे ऐसा करने को मना करते हैं कि अगर उसने ऐसा किया तो हरबर्ट उनका खूब मजाक उड़ायेगा।

मिसेज हरबर्ट खिड़की के बाहर किसी चीज को बड़े गौर से देख रही हैं। जब मिस्टर व्हाइट उनसे पूछतीं हैं तो वे बताती हैं कि वे एक काली पोशाक पहने हुये व्यक्ति को देख रही है। वह उनकी तरफ आ रहा है। वे उनसे बताती हैं कि वह बगीचे तक आ गया है और वह दरवाजे पर खड़ा सोच रहा है कि वह अन्दर जाय या न जाय। फिर वह उससे बताती हैं कि अब वेह घर की ओर देख रहा है। और उसका हाथ सिटकनी खोलने के लिये बढ़ रहा है। मिस्टर

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व्हाइट उनकों इस तरह की काल्पनिक बातें करने के लिये डांटते हैं। परन्तु खुद भी उस व्यक्ति के बारे में इच्छुक हैं।

आखिर कार वह आदमी अन्दर आता है। वह उनको बतलाता है कि उसका नाम सैम्पसन है। वह यह नहीं समझ पाता कि वह उनको किस तरह से दुःखद खबर सुनाये। जब उसको मिस्टर व्हाइट बातचीत करने में मदद देते हैं तब वह यह बताता है कि वह बिजली के कारखाने से अकेला आया है। उसको आने के लिये कहा गया है। अब उन दोनों माता, पिता को पता चल जाता है, कि जरूर कुछ दाल में काला है। मिस्टर व्हाइट पूछते हैं कि क्या हरबर्ट को चोट लगी है उनको यह बताया जाता है कि हरबर्ट बुरी तरह से घायल हो गया है परन्तु उसे कष्ट बिल्कुल ही नहीं है। अब बात बिल्कुल साफ हो जाती है और मिसेज व्हाइट दुःख से पागल हो जाती हैं तथा मिस्टर व्हाइट का हृदय टूट जाता है। सैम्पसन इस दृश्य को सहन नहीं कर पाता। वह उनसे बताता है कि वह कम्पनी की तरफ से आया है। वह कम्पनी की तरफ से कहता है कि कम्पनी किसी बात के लिए जिम्मेदार नहीं है फिर भी हरबर्ट की सेवाओं की स्वीकृति में उसने कुछ रुपया मुवाअजे के तौर पर भेजा है। मिस्टर व्हाइट भयभीत होकर पूंछते हैं कि 'कितना' और सैम्पसन दरवाजे से जवाब देता है कि 'दो सौ पौंड'। बेचारे वृद्ध दम्पति दुःख से पागल हो जाते हैं।

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हरबर्ट को मरे हुये सात दिन बीत चुके हैं। कमरे में सब सामान इधर उधर पड़ा है। मिस्टर व्हाइट कुर्सी में बैठे हुये रह रह कर ऊंघते हैं मिसेज व्हाइट खिड़की से लगातार कब्रगाह की ओर देखती हैं। मिस्टर व्हाइट उनसे कहते हैं कि इससे अब कुछ फायदा नहीं। वे कहते हैं कि अब उनको समय का भी कुछ पता नहीं चलता मिसेज व्हाइट कहती हैं कि अब उनको समय की क्या परवाह क्योंकि हरबर्ट तो अब कभी लौट कर नहीं आयेगा। वे उसके कारण जिन्दा थे। अब उनका जीवन खाली और अंधेरा हो गया। उसके साथ-साथ उनकी सब आशाएं नष्ट हो गई हैं। एकाएक वे दुःख से पागल हो जाती हैं और वे अपने पति के पास आकर कहती हैं कि वह दूसरी इच्छा यह

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मांगे कि हरबर्ट फ़िर से जीवित हो जाय । मिस्टर व्हाइट उसको मना करने की कोशिश करते हैं। वे कहते हैं कि वे हरबर्ट को केवल उसके कपड़ों से ही पहचान पाये थे और उनको (मिसेज व्हाइट) देखने ही नहीं दिया गया था। अब वह अपने पुत्र को पुनः जीवित नहीं देख सकेंगी । मिसेज व्हाइट कहती हैं कि उन्हें किसी चीज की परवाह नहीं है। वे उसके हाथ में पंजा जबर्दस्ती दे देती हैं और पागलों की तरह कहती जाती हैं कि 'इच्छा करो' 'इच्छा करो'। मिस्टर व्हाइट उसके आग्रह के वशीभूत होकर यह इच्छा प्रकट करते हैं कि उनका पुत्र फिर से जीवित हो जाय। जैसे ही वह ऐसा करते हैं वह भय से चिल्ला उठते हैं और पन्जा उनके हाथ से छूट कर गिर जाता है।

मिसेज व्हाइट दौड़कर खिड़की की ओर जाती हैं और सड़क पर देखने लगती हैं। जब वे पूरी सड़क पर किसी जीवित प्राणी की छाया नहीं देखती हैं तो निराश हो जाती हैं। मिस्टर व्हाइट उनसे सोने को कहते हैं लेकिन वे नहीं सोतीं। इसी समय दरवाजे पर एक जोर की खटखटाहट सुनाई पड़ती है। वे जाकर दरवाजा खोलना चाहती हैं। मिस्टर व्हाइट यह जानते हैं कि यह उनके पुत्र की आत्मा है अतः वह उससे दरवाजा खोलने को मना करते हैं। परन्तु वह अपने आप को उनसे छुड़ा कर दरवाजे की ओर भागती हैं। और दरवाजा खोलने में लग जाती हैं। इसी समय मिस्टर व्हाइट पागलों की तरह फिर से पन्जे को ढूंढना शुरू कर देते है। वे इससे तीसरी इच्छा पूरी करवाना चाहते हैं। दरवाजे की खटखटाहट बढ़ती जाती है। मिसेज व्हाइट ऊपर की सिटकनी नहीं खोल पाती हैं और वे अपने पति से मदद देने को कहती हैं। लेकिन वे ऐसा नहीं करते और मिसेज व्हाइट दरवाजा खोलने के प्रयत्नों को जारी रखती हैं। वह कहती हैं कि 'हरबर्ट' रुको तुम्हारी माँ दरवाजा खोल रही है। इसी समय मिस्टर व्हाइट को पन्जा मिल जाता है। वे उससे इच्छा करते हैं कि उसका पुत्र फिर से मर जाय और उसको शान्ति मिले। दरवाजे पर खटखटाहट एकदम रुक जाती है। मिसेज व्हाइट दरवाजा खोलती हैं और उनको खालीपन ही नज़र आता है। वे जमीन पर अर्ध मूर्छित होकर गिर जाती हैं और मिस्टर व्हाइट अपने पैरों पर झुके अपने पुत्र की आत्मा की शान्ति के लिए प्रार्थना करते हैं।

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SOME MEMORABLE QUOTATIONS FROM THE PLAY

1. **Herbert.** Lotas O' time, mother. Sufficient for the day-as the Sayin' goes. Just now my dynamos don't leave me any time for love-making. Jealous they are, I tell you.

2. **Sergeant.** Ah ! you electricians !—Sort O' magicians, you are. Light ! says you—and light it is. And Power ! says you—and the trams, go whizzin'. And knowledge ! says you —and words go ummin' to the ends O' the world. It fair beats me—and I've seen a bit in my time, too.

3. **Mr. White.** Nonsense, Old friend. (Puts down his glass.) You are not going to get shirty about a bit O' fun. (Moves his chair nearer Morris's). What was that you started telling me the other day about a monkey's paw or something ? (Nudges Herbert, and winks at Mrs. White).

4. **Sergeant** And he wanted to show that fate ruled people. That everything was cut and dried from the beginning, as you might say. That there wasn't gettin' away from it. And that if you tried to, you caught it hot.

5. **Sergeant.** But—! But, mark you, though the wishes were granted, those three people would have cause to wish they hadn't been.

6. **Sergeant.** I won't ? I won't ? my hands are clear of it. I threw it on the fire. If you keep it, don't blame me, whatever happens. Here ? Pitch it back again.

7. **Herbert.** Wish to be an Emperor, father, to begin with, Then you can't be henpecked.

8. **Herbert.** Good night mother. Good night dad. You you'll find the cash tied up in the middle of the bed.

Mr. White. It moved, Herbert !

Herbert. Ah ! and a monkey hanging by his tail from the bed-post, watching you count the golden sovereigns.

9. **Mr. White.** Might drop on my head in a lump. Don't see any other way. And I'd try to hear that. Though, mind you, Morris said it would all happen so naturally that you might take it for a coincidence, if so disposed.

10. **Mr. White.** You're not going to tell him. You're.

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going to keep your mouth shut. That's what going to do, why, I should never hear the last of it.

Mrs. White. Serve you right. I shall tell him, you know you like his fun. I see how he joked you last night when you said the paw moved.

11. Mr. White. We don't take much account of time now, Jenny, do we ?

Mrs. White. Why should we ? He don't come home He'll never come home again. There's no.hing to think about.

12. Mrs. White. We're too old, we were only alive in him, we can't begin again. We can't feel anything now, John, but emptiness and darkness.

13. Mrs. White. It's my boy ! It's Herbert ! I for got it was a mile away ! What are you holding me for ? I must open the door.

14. Mrs. White. Herbert ! Herbert ? My boy ? wait ! Your mother's opening to you ! Ah ? It's moving ? It's moving ?

CRITICAL APPRECIATION

Introduction.

The Monkey's paw is a dramatized version of Jacobs's story of the same name. It is a tale of horror and ends in a grim tragedy. The dramatized version of Louis N. Parker is not much different from the original story. It shows that Jacobs's genius was essentially dramatic.

Highly moving tragedy.

The Monkey's paw is a highly moving tragedy. From the sunshine of the opening scene we are plunged into deep darkness in the end of the play. It is a tragedy caus.d by fate which seems to rules so supreme in human life. It is the irony of fate that the paw at which Herbert laughs becomes the source of his death. At the time he was caught by the machine he was entertaining his friends with the story of the Monkey's paw. It is a tragedy of young intelligent and promising man ending his life so abruptly and it is also a tragedy of the old parents who have got nothing to live by. They lived in their son. He has gone for ever leaving emptiness and darkness in their lives. They are too old to begin a new.

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Atmosphere of horror and mystery.

This grim tragedy is brought home through the atmosphere full of horror and mystery. In the beginning of the play there is fun and humour. It seems that the whites are leading quite a happy life. Then enters in that happy home Sergeant-Major Morris and tells stories about Indian magic. Fun and humour of the play gets merged into horror and mystery. Mrs. White starts back when she looks at the dried Monkey's paw. Mr. White also gets alarmed when he comes to know that the paw is charmed. The sergeant himself is so disgusted with it that he throws it into the fire. Herbert alone remains unnerved by the horror of the paw. Mr. White feels the paw wriggling in his hand and moving like a snake. While returning after locking the door when Herbert is gone he sees faces in the fire and gets frightened. All this builds the atmosphere of horror and mystery in the play. We seem to be moving in a world which is full of horror and mystery.

Horror and mystery heightened.

We are again struck by horror when we come to know that the amount sent by the company is the same that was wished for by Mr. White who could not pass his night peacefully. The horror of the play reaches its height in the last part of the play. Mr. White again wishes his son to be alive. As he does so he utters a cry and the paw falls down his hand and the light goes out. Then comes the knock at the door and it goes on getting louder and louder. We find that Mrs. White is struggling to free herself from her husband who is asking her not to open the door as she might see a terrible sight which she may not be able to tolerate. But she frees herself and gets busy in opening the door. The top bolt is stuck and she is struggling to undo that. The knocks at the door continue with the same violence. Mr. White searches the paw like a mad man. This is the height of suspense horror and mystery and the audience holds its breath. Then the door is opened. Mr. White has already expressed his third wish that his son should be dead and at peace again. Mrs. White is greeted by emptiness and she falls down half-swooning and the old man is swaying in prayer on his knees.

This horror and suspense increases the intensity of tragedy which again is given a sharp edge by the light comedy in the play. Herbert laughs at the stories of the sergeant. He makes

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fun of his mother by suggesting that she has made his father henpecked. He laughs at the credulous and fearful nature of his father. The sergeant himself is a fund of humour. His stories of magic are pleasing. His manners cause fun. He says that he would never drink but accepts the glass by saying that it is a very bad night. He draws the attention of the Whites to his empty glass in a very clever way. The contrast between the Jolly atmosphere in the beginning and grim tragedy in the end is so great that the audience is swept off its feet.

Though it is atmosphere that dominates the play the skill in plot construction can also be seen. From the very beginning the play is full of suspense. We are curious to know how the wish is going to be fulfilled. The coming of the postman hushes us with excitement as it does the Whites. Our suspense is at its height when we hear the knocking at the door. We do not know what is going to happen next. The most striking thing about the plot is the blending of the supernatural with the natural. Whatever happens in the atmosphere of horror and mystery seems to be quite probable. It cannot be said that the death of Herbert is caused by the Monkey's paw. It is caused by his own absent-mindedness though it is due to his obsession with the story of the Monkey's paw.

Character Sketches.

The character sketches are brief but they are full of life. In the sergeant we see a typical soldiers credulous, superstitions and also funny. Mr. White and Mrs. White are a couple easily inclined towards superstitions and are apprehensive by nature. Their life is happy and their hopes are centred on their son. In their bereavement they behave like all the parents who have got only one son and whose hopes are blasted with his death. Herbert is young, intelligent, affectionate and jolly. Every character in the play has a distinct personality of his own and gives credit to the dramatic art of the playwright.

Purpose of the play.

The play is not didactic in purpose. It does not want to teach anything. It is simply the creation of an art form on the basis of man's belief in fate and the supernatural. As this belief in the supernatural in wide-spread, it gives a universal appeal to the play. The universal appeal of the play is further ensured by playwright's drawing upon the feelings of old parents for the loss of their only son. Parental love and conjugal love are the

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two most universal feelings and are found every where irrespective of time and place. The grief of the old parents is virtually heart rending.

Dramatic irony.

Another important feature of this play is successful use of dramatic irony. The irony that has been used in this play can be conveniently called prophetic irony. A character says something and the audience does not pay much attention to it. But later on some such thing happens as brings home the fuller meaning of the thing said before. In this way the dramatic effect of the play is heightened. This play is full of such ironies. Herbert says that he will clear the debt of his father in no time. His death and two hundred pounds of compensation make his statement true though in a very strange way. When Herbert tells the sergeant his reason for not drinking he says that he has to keep his head and eyes steady otherwise the fly-wheel might gobble him up. Ironically it comes true. So there are many passages in this play which carry a double meaning and their significance is revealed in the second reading of the play.

Conclusion.

The Monkey's Paw deserves the applause that it got when it was stayed for the first time in 1903. It is a class by itself and unique in its concentrated dramatic effect.

QUESTIONS AND ANSWERS

Q. 1. Write an essay on the atmosphere of the play.

Or

Horror and mystery lived with fun and humour envelop the play "The Monkey's Paw". Discuss.

Ans. The distinct achievement of the play wright in this play is the successful creation of the atmosphere. The play deals with the supernatural and is full of horror and mystery requisite for its successful realization. The story on which the play is based is itself a horror tale in the tradition of terror novel. But his deft touches the playwright has converted the play into a powerful and moving tragedy enveloped into the atmosphere of horror and mystery.

The very enterance of the sergeant in the play brings in the supernatural along with it. He is full of the stories of Indian

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magic. He has a monkey's paw with him the very sight of which disgusts Mrs. White. The fact that it is charmed fills Mr. White with alarms.

It is an infirnal thing and death is associated with it. The first owner's third wish was for death. The sergeant himself has suffered from much mischief that it has done to him and he throws it into the fire. That Mr. White brings it out of the fire shows that he under the spell of some unknown power. The sergeant issues continual warnings to Mr. White not to keep it and Mrs. Whi e forbids him to do anything with it. Mr. White has got all his wishes fulfilled and he does not know what to ask for. Even then he keeps it. When at the suggestion of his son he wishes to get two hundred pounds, he utters a cry and drops the paw on the ground. He felt it wriggling like a snake in his hand. Again he sees faces in the fire and gets frightened. Horror prevades the play and the power of the paw seems to be mysterious. We are curious to know how the wish can be fulfilled like Mr. White, his wife and his son.

The atmosphere grows on darkening Mr. Samrson comes in the black dress and he vaccilates at the door. Again we are faced with mystery. We want to know who he is and what he has brought. Mr. White considers him a fanciful vision of his wife. He comes and tells them the news of their son's death. When he tells that the amount given as compensation by the company is two hundred pounds, the sum desired by Mr. White we are awe-struck. It seems as if the death of Herbert were caused by the paw.

It is the cloudy atmosphere that we find in the opening of the third scene of the play. Mrs. White urges her husband frantically to express his second wish that Herbert should be alive. He has been dead since seven days. His body was so dismantled at the time of death that it was difficult to recognize it. We wonder how he can be alive and yet we know that there are strange powers in the paw. We soon hear the loud knocks at the door and see Mrs. White struggling hard to undo the top bolt. The knocking grows on, becoming tempestuous, and frantic efforts of Mrs. White increase. Mr. White frantically searches for the paw. It is the most thrilling moment in the play. The audience feels awe-stricken and in great suspense. We do not know what is going to happen. But Mrs. White asks the paw to give his son peace the knocks cease, the door is

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flung open and Mrs. White is seen lying half swooning and Mr. White swaying in prayer on his knees.

The sense of horror and mystery grows keener by the contrast with the jolly atmosphere in the opening of the play. Fun and humour are by no means absent from the play. Herbert is a man of jolly nature. He laughs at his father good humouredly. The ir itation of Mr. White at losing the game also excites laughter. Then there comes the sergeant and the play becomes very cheerful. He is full of stories of Indian magic. His manners and talks excite laughter. Herbert does not miss to have a bit of fun. He also makes fun of the paw and of his father who felt the paw like a snake wriggling in his hand. He does not see any way how the wish of his father for two hundred pounds can be fulfilled. He says that his father may get the sum tied in the middle of his bed and see a monkey hanging by tail from the bed post and looking at him. He also makes fun of his mother by suggesting that she has made Mr. White henpecked. Mr. White is himself excited about the way is him in which the wish will be fulfilled. But he rebukes his wife for being excited and full of visions. This also gives us laughter.

But fun and humour have been beautifully linked with the horror and mystery of the play. Herbert is actually entertaining his friends with a pleasant story about the paw. At home too he laughed at the paw and enjoyed himself a its cost. It is fun and humour that make him absent minded and turn the play into a grim tragedy shroudder with horror and mystery.

Q. 2. Discuss how supernaturalism has been beautifully blended with realism in the play.

Or

The Monkey's paw plays an important role in the play, even then the tragedy is not directly connected with it. Discuss.

Ans. It is the supernatural that play an important part in the play. Besides the living characters, the Whites and the Sergeant, the Monkey's paw also plays an important role in the play. The Paw is present in the playwright from the entrance of the sergeant. It seems to be guiding all the incidents of the play. It causes disgust in Mrs. White and the sergeant, alarm in Mr. White and ridicule in Herbert when it is first put of the pocket. It is mysterious and mysterious (रहस्यमय) powers are associated with it. It can grant three

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wishes to three persons each but after the fulfilment of the wishes a man would repent that they were fulfilled. Two persons had already got their wishes fulfilled to their repentance by the Paw, the first is the first owner of the paw and the second is the Sergeant himself. The paw has been charmed by the fakir and made an agent of the supernatural.

On Supernatural element is supreme in the play. It fulfils the wish of Mr. White for getting two hundred pounds but in a very horrible way. The Indian fakir said that fate ruled people and those who tried to interfere in it caught it hot. It was to illustrate this that he cast a charm over the paw. Mr. White ties to interfere in the course of the fate and he catches it hot and loses his son though his wish is fulfilled. It becomes difficult to doubt the powers of the Monkey's paw. Its supernatural powers are further confirmed when we find knocking at the door. It seems that the paw has the power to raise the dead even. And then when the door is open there is only emptiness. It seems that it is the supernatural that rule the world and the saying of Indian fakir is right that everything is cut and dried from the very beginning.

Almost everyone believes in the paw in the play. Mr. White and Mrs. White sometimes express their doubts about it even then they are in wardly conscious that their wish is likely to be fulfilled and some harm is likely to happen to them. It is because of this that Mr. White could not sleep peacefully. Their belief in mysterious powers of the paw is further confirmed by the death of their son and the fulfilment of their other two wishes. The only person in the play who does not believe in the paw is Herbert. 'What a cruel fate he meets with for his disbelief!' We say to ourselves. In this way we see that the whole play is pervaded by the supernatural.

But supernatural element in the play looks so natural that it never jars with probability. At first sight the tragedy in the play seems to be connected with the supernatural. Those who want to believe it can do so. But unbeliever in the supernatural need not go very deep in order to see that the tragedy in the play is not directly caused by the Monkey's paw. We can say that the paw has nothing to do with the death of Herbert. It is his own in intention that causes his death. As far as the two hundred pounds are concerned, it is a coincidence that the sum is the same that was

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wished for by Mr. White. We can say that visionary fears of Mr. White are due to his old age and apprehensive nature. But the diffiently arises about the loud knocks at the door and then their sudden stopping. It seems that it was either some rat or animal at the door. Lather on the play wright gives the instruction that there are blows upon the door as of a body beating against it. The flinging open of the door scared it away (डरा कर भगा दिया). However this type of knocking it self is no proof of the ghost of Herbert.

Therefore the events on the play seem to be quite natural. The play can be interpreted both the ways. But the beauty of the play is that the supernatural coincide with the natural. Everything seems to be natural and yet guided by the supernatural. This type of thing could be done only by master dramatists like Shakespeare, Yeats and Synge. Shakespeare has utilized this technique in his plays very successfully. Therefore in this play we find a beautiful blending of supernaturalism with realism and though the Monkey's Paw it self becomes a dominating character in the play the tragedy in it is only indirectly connected with it.

Q. 3. "The Monkey's Paw" is a highly moving tragedy. Discuss.

Ans. Tragedy is a form of drama. It deals with life seriously. In it we find some kind of conflict ending unhappily. Its appeal in universal and it excites sense of pity and terror. The Monkey's paw is a tale of horror turned into a highly moving tragedy.

The play is built upon the belief of human beings in fate and the supernatural. From the time immemorial till today people think that it is fate that rules us and it is tragic to go counter (विरुद्ध) to it. The same sort of thing appears in the play also. The Whites (व्हाइट परिवार के लोग) interfere in the working of fate and they end disastrously. In the beginning they are sceptical about the powers of the paw. One moment they consider it to be simply a story another moment they think that it may be true. To their horror it proves to be true and it enmeshes (जकड़ लेता है) them in a heart-rending tragedy. The flouting of fate by Mr. White, his wife and his son proves the source of tragedy in the play. We are all time sitting holding our breath and seeing what happens next. Therefore

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the play is full of tension so essential to tragedy and contains conflict (द्वन्द्व) between all powerful fate and petty individuals which are caught in its suffocating hold (दम घोंटने वाली पकड़).

Not only this, it excites sense of terror and pity. A family so happily living and so hopeful comes to ruin by its desire to interfere in the working of fate and is so cruelly punished for it. The Paw is the symbol of the working of fate. The death of Herbert is too great a punishment (सजा) and it causes great terror in our hearts. It is also highly moving. With his death are gone all the hopes of the family. Mr. White and his wife lived only in their promising son. After he is gone there is only emptiness left in their life. This is a sight highly moving and moves us to immense pity. Therefore, the play contains both pity and terror which are essential (अतिआवश्यक) to a tragedy.

The play deals with life seriously. It shows life as it is. The belief in the supernatural is the raw material which has been turned here in a highly developed form of art. Even then we should not jump to the conclusion that the play has anything to teach us. It is not a commentary (टीका) on life. It is only its re-recreation (पुर्न सृष्टि).

A very salient feature of the play in the merging of the supernatural with the natural. It reveals how the natural assume the form of mystery and become the supernatural. Mr. White wishes for two hundred pounds. Ironically his wish is fulfilled but by the death of his son. The death happens through a very natural cause. Herbert, who was steady and cool, that day for got himself while narrating the story of the Monkey's paw to his friends. In his inattention (लापरवाही) he is caught by the machine. It is also natural that the company should send some compensation to his parents. It is sheer coincidence that the sum sent to Mr. Herbert is the same that Mr. White has wished for. The knocking at the gate also seems to be caused by some rat or animal. The supernatural blend so beautifully with the natural that it is difficult to say where one ends and another begins. This was the technique employed by Shakespeare in order to bring forth moving plays out of the feelings and belief, of people.

That the play is universal in its appeal cannot be doubted. The very use of the supernatural makes the play universally

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effective. Even in the most advanced countries of the world and in the most advanced century i. e. the twentieth superstitions and the belief in the supernatural are still found. They are based on human feelings and states of mind which do not change and which have not changed so far. Even those who do not want to believe in the supernatural can find this play moving. In spite of the colouring of the supernatural the play seems to be based on probability (संभाव्य, जो हो सकता हो). Therefore the play appeals to all to the many who believe in the supernatural and also to the few who do not.

Moreover the play is the tragedy of parental love. Everyone feels something of this sort whether he is young or old. A young person can very well realize the love of parents. A grown up man himself knows what it is to love one's children. The sight of the poor parents separated from their only son is highly moving and touches the depths of our heart. The last scene of the play can match with any tragic scene in the plays of famous playwrights.

In this way we see that there are abundant elements of tragedy in the play. It is full of horror and yet it is highly moving as a tragedy. It is because of this that it has a distinct place in the works of Jacobs. It will be no exaggeration to say that "The Monkey's Paw" is a class by itself and lacks nothing of that which goes to constitute a successful tragedy a favourite form of art.

Q. 4. Give character studies of Mr. White and his wife.

Or

Compare and contrast Mr. White and Mrs. White.

Ans. Mr. White and his wife are an old couple. They live in an out-of the way house on the out skirts of Fulham in London. Their married life is happy. Almost all their wishes are fulfilled and their hopes are pinned on their young and promising son Herbert. They love each other inspite of a few quarrels (झगड़े)

Both of them are inclined to believe in the supernatural. They feel interest in the stories of the sergeant and are half-inclined to believe him. The sight (दृश्य) of the monkey's paw produces almost the same response in both of them. Mrs. White is disgusted to see and it Mr. White is alarmed to know that it

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is charmed. Both feel excited to see how their wish is going to be fulfilled. They are equally excited to see the postman at the door. And though Mr. White rebukes his wife for being full of visions he is equally interested to know who the man in the black clothes is. When there is a knock at the gate in the last scene of the play both are equally mastered by horror.

They love their son greatly. They live in him and all their hopes lie in him. When he dies both are heart broken and do not know what to do. They are all the time thinking of their son and wish he could be alive again. Without him their life seems to be meaningless. They are too old to begin a new. We see both of them frantic with grief in the end of the play.

They are typical of old parents. They are always apprehensive about their son's welfare. Both of them like his jokes and are happy that he is always for a bit of fun. Mr. White asks the sergeant not to get annoyed with a little bit of fun on the part of Herbert. At the death of their son they have nothing in their lives except each other and the memories associated with their son.

In spite of their many similarities their individual characteristics are easily discernible. It seems that the nature of Mrs. White is of dominating type. At her insistence her husband has to yield. Mr. White knows what it would mean to wish that his son should be alive again. He has been dead since seven days and he cannot come back into life. His being alive again would mean his rising from the grave like a ghost. Even then he is overcome by the insistence of his wife. Herbert who is intelligent enough to understand it makes a jocular (मजाकिया) reference to it in the beginning of the play. He asks his father to wish to be an emperor so that he may not be henpecked.

Mrs. White is given to excitement much more than Mr. White. Of course he is also subject to it but he can control it. When the postman comes with a letter it is Mrs. White that suggests first that it may be containing crisp bank notes. Though Mr. White is equally excited about it he controls it and shows as if he were indifferent to it. Mr. White is given to seeing visions. He sees faces in the fire and dreams of horrible things in his sleep. Herbert makes a hint at this when he says that his father will find the sumtied in the middle of the bed and see a monkey hanging by tail from the bed post and looking at him.

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But Mr. White bears his grief man-like. He is equally heart broken but he shows restraint. He tells his wife that it is no use all the time looking out of window. He asks her not to open the door when the knocking is heart at the gate. He knows that it can be nobody-else but the ghost of Herbert. According to him it will be a terrible sight for her. But she is not afraid of anything. She tells him that she can bear the sight of him whom she gave birth. Her love knows no restraint and no discretion. Mr. White is able to think calmly over this in spite of being frantic (पागल) with grief and before the door is opened by Mr. White he expresses the wish that his son, may die again and may be at peace. He is found praying in the end. In this way both the husband and wife though similar in many respects are distinct from each other. This character studies show the dramatic skill of the playwrights.

Q. 5. Give a character sketch of Herbert.

Ans. Among all the characters in the play Herbert is very interesting. He is a person around whom the tragedy in this play is built. He is skeptical about the powers of magic and also about the supernatural. He calls all the stories of the sergeant to be fake ones and laughs heartily at them. He thinks that monkey's paw can be nothing but stuff and nonsense. He says that he does not know how the money is going to come to them.

But the monkey's paw at whom he scoffs (हसी उड़ाता है) becomes the source of his death. He is so obsessed with the paw that he cannot forget it. He entertains his friends with the story about it. In his absent-mindedness he is caught by the fly wheel. It is highly ironical that the paw which he considers stuff and nonsense, becomes overwhelms him with great tragedy.

He is a man of lovable nature and loves fun and humour. He is not afraid of making fun of his parents. They also enjoy it. Mrs. White tells Mr. White that he likes the fun of Herbert. He laughs heartily at the stories of the sergeant. This annoys the sergeant a little but he is pacified by Mr. White. He tells him that it is the habit of Herbert to take others off.

He makes fun of his mother by asking his father to be an emperor so that he may not be henpecked. He also laughs at the fearful and superstitious nature of his father. He tells him

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that perhaps he will find the money tied in the middle of the bed. But he will also see a monkey hanging by his tail from the bed post and looking at him.

Even then he is not disrespectful. He makes fun of others for the sake of fun and not for any other thing. He has great regard for his parents. He very will realizes that his father is unhappy because he owes two hundred pounds on account of the purchase of the house. He is very eager to clear this debt off. He hopes that he will be able to do it within three years. His father says that he can do so if he does not marry. He tells him that he is not interested in marriage. He does not get much time for love making. When he goes to work he takes leave of his parents very affectionalety.

He does not drink wine. Not that he is not sociable but he is forced to do so by the nature of his work. He has always to keep his head cool and eyes steady otherwise his machine may gobble him up. His employers are satisfied with his work and they promise him an increase in the pay.

It is strange that his head goes off with the story of the monkey's paw. He forgets the danger to his life in which he constantly lived owing to merry making with his friends. For this fault he has to pay with his life. His death blasts the hopes of his parents. His death creates emptiness and darkness in their lives. They become heart-broken as they have now nothing in their lives except each other and memories.

A young, intelligent and promising person as he is, he excites our admiration. He is the central interest of the play. It is his death that is the tragedy of the play. He and the monkey's paw seem to be rival of each other. But supernatural element wins crushing poor mortal, Herbert.

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CHAPTER 7

X=O : A Night of the Trojan War

(*John Drinkwater*)

INTRODUCTION TO THE AUTHOR

For sometime poetic plays were swept out of fashion and their place was taken by the realistic plays written in prose. For many years the vogue of prose plays continued unchanged. The contribution of prose plays towards dramatic literature is not small. The have given us such great dramatists as Shaw and Galsworthy. The poetic plays were again taken up and revived in the beginning of the present century by persons like Lascelles Abercrombie, Bottomley, James Barrie and T. S. Eliot. Among those who have contributed their own to the revival of poetic plays John Drinkwater (1882—1937) occupies a fair place.

Born in Essex, he got his education at the Oxford High School and the Birmingham University. From the very beginning he displayed a keen interest in acting, play writing and production of plays. The Birmingham repertory company owed its existence to his efforts and he was one of its founders. It was this company that staged his plays in the beginning.

Though he started his literary career as a poet in the Georgian School of poetry he made his mark as a dramatist. Historical poetic plays were his chief interest. In the beginning he wrote only poetical dramas like Rebellion and The Storm but these plays could not secure him that international fame which he acquired by writing his master piece Abraham Lincoln. This play caught the imagination of the people on both the sides of the Atlantic. It is a master character study of a statesman of vision and lofty ideals with his motto. "As I would not be a slave, so I would not be a master."

This play was followed by other historical short plays of fame such as Oliver Cromwell, Mary Stuart and Robert E'Lee. His technique is to introduce a colossal figure surrounded by other minor characters. Perhaps he was influenced by the Elizabethan

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dramatists in this respect. In these plays he has been able to catch that fiery spirit of important historical figures that swayed their feelings, thoughts and actions. In this way he did a great deal to enrich the chronicle play which happens to be his favourite form.

Besides being a playwright, he was also a poet, biographer and essayist. He exhibits a mood of gentle meditation in his poems. He has also written light poems with gained immense popularity. The gamut of his feelings and emotions is limited but he is a highly conscious artist which is clearly proved by his language and use of imagery. He also wrote a critical treatise on Victorian poetry under the same caption.

He was a man of great moral courage. His X=O is a play that deals with the utter futility of war and it was staged during the first world-war. It testifies to the courage and boldness of the dramatist. After leading a fruitful life of literary activity, John Drinkwater died at rather an immature age of fifty five in the year 1837.

INTRODUCTION TO THE PLAY

X=O ; A Night of the Trojan War is one of the famous poetic plays of John Drinkwater. It deals with the uselessness of war. Its very little which is mathematical in nature clearly brings it out. X stands here for the result of war. It has been equated to zero. It means that war is futile (निरर्थक) and useless.

He illustrates this by taking an incident of the Trojan War as the text of his play. The Trojan War has been immortalized by blind Greek poet Homer in his Iliad. The story of this war is simple and perhaps known to everybody. Helen one of the most beautiful women that ever lived was married to a Greek, Menelaus, the king of Sparta. Paris who was the son of King Priam of Troy came and stayed with Menelaus. He was struck by the beauty of Helen and he eloped (भाग गया) with her to Troy. This angered the Spartan King as it was an abuse of hospitality and a great insult to Greece. He gathered all the Greek princes and sailed for Troy under the leadership of Agamemnon, the King of Argos. The Trojans were in no way weaker than the Greeks and they defended their walls for ten years. Many great heroes were killed on both the sides, the gods themselves were ranged along the both and yet the end of the

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war was not in sight. So the Greeks thought of adopting a trick. They withdrew to their ships and apparently sailed for (दिखावे में घर के लिए चल दिये) home leaving a large wooden (लकड़ी का) house near the great wall of Troy. A Greek was also left there and he told the fictitious (झूठी) tale that the horse was an offering (भेंट) to Athena. It was made so big so that the Trojans may not take it inside. The Greeks also wanted that the Trojans should destroy this horse and in this way incur the wrath of Athena on their heads. The result was that the horse in which many Greek warriors were hidden was taken inside the city. At night these worriors came out and opened the gates of the city. The Greek army which had sailed back by night rushed through these doors and Troy was put on fire.

The incident that the writer describes here belongs to the tenth year of the Trojan War. It was the practice of both the sides to steal into opposite camps during night and kill as many persons as was possible. Pronax, a Greek youth who is interested in giving new idea's to Athens and is sick of war, leaves his poetical minded friend Salvius in his camp to go to the Trojan wall and kill a Trojan there as a part of his duty. In the same way Ilius a Trojan youth who is also interested in social reforms and fed up (ऊब गया) with war leaves his friend Capys, a sculptor to kill Greeks in the opposite camp as a part of his duty. Neither the Trojans have any hatred for the Greeks nor the Greeks for the Trojans but they have to indulge in such things as a part of their duty.

The Trojans and the Greek youths mentioned in the play joined the war only three years ago or so. They cannot understand why they should kill each other for the wrong done on a beauty (Helen) when they were quite young. But duty is duty and they have to perform has at the risk of even their lives. It happens so that Pronax kills Capys and Ilius kills Salvius. When both return to their respective camps both find their most beloved friends gone. A Trojan kills a Greek and a Greek kills a Trojan. This is how the war goes on. The final loss or gain on both the sides is zero. It is in this way that the dramatist brings out the ulter futility of war.

The play was first produced during the first world-war when England and the allies (मित्र राष्ट्र) were fighting for the so called (तथाकथित) free and peace-loving world. Feelings were running

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high. It was at this time that the writer suggested that war is a hoax played upon the common people and its gain and loss are equal. It shows a great courage on the part the dramatist and his faith in the sound-mindedness of the audience. However the play occupies a unique (विलक्षण) place among the works of the dramatist.

It is a semi-historical poetic play. It is written in blank verse and it contrasts the poetic mood and sense of beauty with the horrors of war. Certain passages in the play are charged with superb poetry. Yet they do not impede the dramatic movement and action which we find to be very little in this play. The atmosphere of the Greek life has been beautifully created. We feel as if we were really facing the Greek and the Trojan youths. The purpose of the play is clearly set forth in the title. It is to show that war does good to no one. It is an outrage (आक्रमण) against beauty and life. Both its losses and gains are equal and therefore the playwright has rightly entitled the play X=O.

WHO IS WHO IN THE PLAY

(*A Brief Introduction to the Dramatis Personal*)

Pronax.

He is a Greek youth of tender age (कम उम्र) and belongs to Athens in Greece. He is a great friends with salvius whom he loves very much. He joined the war three years back. This seems to be a long time to him. He is feeling home-sick. Orchards (फलों के वगीचे) rivers and bells of cattle moving in twilight (गोधूलि वेला) come to his mind. He contrasts the tents under the stars with his comfortable house in Athens. He think of fruit and cornat home. He imaginatively pictures the harvesters going out and bringing harvest home. They will be enjoying at home while he is wasting his time on the barren plain (मैदान).

He loves beauty but he finds that beauty gives pain. He is a sort of a dreamer. Of course he has not caught his dreams in his songs but he thinks of giving people new ideas. He wants to bring princedom of every heart by telling a man that he is master of his fate. But he finds that all his dreams are dulled by this dull and monotonous war which is being fought to avenge (बदला लेने के लिए) the wrong done on beauty (सुन्दरी)

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in their (of young Greek soldiers like him) babyhood (बचपन) whom they have not seen.

War is no inspiration to him. He finds it horrible. He finds it queer (विचित्र) to kill people. When he comes after killing a Trojan youth he seems to be disgusted (घृणा से भरा होना) with this sort of life. He does not know why he should kill the Trojans. It is strange for him that he has no hatred (घृणा) in his heart for them. This war has deprived (वंचित कर दिया है।) the youth of their beautiful dreams. In place of enjoying life they have to wait for death. They do not know when it would come. It can come at any time.

His duty is to go to the Trojan wall and kill some Trojan youth secretly and come back. Though it is disgusting he has to do it as it is his duty and his bound by youth (प्रतिज्ञा बद्ध). He loves his country and he does not grudge his life for the sake of his country. Even then he cannot understand the meaning of this war. That they should be facing death when they have not known even the least of life fills him with bitterness.

He has a great love for his friend Salvius. When he comes after killing a Trojan youth he is shocked to find his friend dead. According to him beauty is broken. He feels that he has killed a Trojan secretly and therefore, judgement is made. He is heart-broken and completely disgusted with war in the end of the play.

Salvius.

He is a Greek youth and is the fastest friend of Pronax. He belongs to Pylos which is situated in southern Greece. He is as home-sick as Pronax is. He remembers his room above the quay (जहाजों के रुकने का स्थान) and longs for the sight of sailors and ship. Even the sangs that he is reading are full of sea-birds, sails, pasture-lands and bronzed fishers.

He loves beauty through it is evanescent (क्षणिक). He himself is a poet. Pronax envies him his song. He wishes to equal Creon a famous poet of his province if he escapes death in the Trojan war. He is fond of Creon. When Pronax goes to his duty, he keeps on reading songs. It is while he is reading songs tat he is killed. His language glows (चमकती है।) with poetry.

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He does not like war. He is very pessimistic (निराशावादी) about it. It is a ghostly world where life is a luckless (भाग्यहीन) beggar. They do not know when they are going to die. For him it is not strange that he does not have any hatred for the Trojans. In the world of death he finds all to be friends. He says that hatred belongs the powerful (शक्तिशाली लोग) and the rulers who have forced this war on the common people. According to him great kings may hate, priests may hate and the prophets may hate because they reap profit out of it. It is really a sad commentary (टिप्पणी) on war mongers (युद्ध प्रिय लोग) Salvius suggests that common people do not like war as they gain nothing by it. The lot of the common people is to die and to give death which a few with hatred will like them to do.

He meets a very tragic death at the end. When Pronax goes he asks him to turn off (बुझा देना) the light and go to bed before he comes. But he is so rapt (मग्न) in his songs that he keeps on reading. It is at this time that a Trojan youth enters and put him whose songs grew in the wombs of generation for the use and joy of men to eternal sleep and thus the apprehension (शंका) of Pronax comes true that his songs may perish before they take larger music.

Ilus.

He is a Trojan youth as young as Pronax is. Beauty moves him very much. He finds the Greek tents under the star-light to be beautiful. He is interested in the statue of a sea-girl that his friend was going to make. He wants that his friend should be able to give a form to his vision so that it may give light and ease to the people. He thinks that day to be most cursed which closes the lips of a person who is a seer (भविष्य का द्रष्टा)

He has his own dreams of giving a new life to Troy. He wants along with his friend to show people that all people live with an idle mind. His dream is to turn Troy honest and to root out jealousy. It is little that is needed for righteousness. It is in us and if we live a life true to ourselves we can get it easily. He is a sort of ideal reformer like Pronax. One wants to make people honest and virtuous. Another wants to make people master of their fate.

Along with his sense of beauty he is brave also. It has been two years since he has been fighting in the war. During these

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two years since he has killed more than a hundred Greek youths, all like him, loving, quick in honour, clean of fear and beautiful. He never made a fault but only once. He knows all the loves of Greek tents and he is deft (चतुर) at passing stealthly. He kills Salvius skilfully and escapes without catching the attention of the sentry.

In spite of all this he does not love war. It is a sickening thing to him. He loves beauty and yet he has to spoil the beauty to many Greek youths by killing them. He wishes that the war could cease. Had time faded the beauty of Helen it would have been better. It would have given sanity to the people of Troy and the war would have ceased. He longs for the time when the war will cease and they will get time to build and sing. Whenever he killed a Greek youth he always thought that the person killed might have done something for the good of people. For him construction is more valuable than destruction.

Unfortunately Greece and Troy could not be same and he has to do the thing that he dislikes most. He is bound by oath to fight for his country and this is like a queer weevil (कीड़ा) in his brain. He is sick of war and yet he has to strike again and again. Though he asks "why should we fight these Greeks?" he has to fight as "Troy had bidden" him.

How he might have felt at the death of his dearest friend Capys we are left to imagine. After killing Salvius he comes under the Trojan wall and goes on giving signals without any reply. When any how he might have gone up the wall his heart must have broken at the death of a friend who was so solicitious (शुभेक्षु) about his welfare.

Capys.

He is a very lovable Trojan youth. He has got a great sense of beauty. The beauty of women moved to miraculous birth in his imagining. In his mind he has got the body of a man who is the expression of divine joy that flows uncounted in every happy step of a healthy man. He is a poetically minded person. Even when he is killed he is found reading some beautiful verses. It is this that pains Pronax after he has killed Capys.

He is a sculptor. He intended making a statue of a sea-girl but the war has blasted his dream. His chisel now rusts and

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the sword shines. But he is chiefly interested in creation not in fighting. He has a revelation in his mind. He wants to give it form and he knows that it will please people. He wants to make marvellous statues of the people of Troy.

He does not like war. It has deprived him of his creative (रचनात्मक) work. If ever the monotony of war that has made life an echo ever stops he will come into his own. Then he will work with his friend for the regeneration (पुनरुत्थान) of his country. His friend will try to improve life and he will do the creative work.

He has love for all. He finds that all the Greeks and the Trojans are one. He has particular love for his friend Ilus. He has lost many friends in war and therefore, his love in place of getting dull has increased all the more for his friend. He asks him to go very cautiously in the tents of Greek lest he should catch his death. The beauty of night makes him more apprehensive of his friend's death. It is just possible that a brutal act may be performed in such a beautiful night. Though he is assured by his friends that he is very adept (चतुर) at his work, he wishes to go along with him and to share danger with him.

His death is highly pathetic (कारुणिक). It is the irony of fate (भाग्य का व्यंग्य) that the man who is so apprehensive of his friend's welfare himself falls into the trap (जाल) of death. All his remarks to his friend about his safety take on profound meanings when we see that he himself falls at a single stroke of death. This is life, so mysterious and so ironical. Just before his death he is saying verses that besides us ever moves hand, Unseen, of deadly stroke. His death establishes the profound truth of this line.

A Greek sentinel.

He is seen moving to and fro behind the Greek camps. He is not able to detect Ilus entering the tent of Salvius.

A Greek servant.

The Greek servant fills a trough with water so that Pronax may wash his hands after coming from killing the Trojans.

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ANALYSIS OF THE PLAY

Scene I

(The scene is laid before the Greek camps on the plain before Troy. Pronax is talking to his friend Salvius.)

Home sickness of Pronax.

Pronax finds that the same type of night is also at his home. There white orchards brighten under a summer moon He imagines that all will be sleeping at his comfortable home leaving only that person who may be thinking about him. It has been three years since he joined the war. He imagines harvesters moving out and bringing harvest home. He thinks of fruit and corn of his country. He along with others is wasting his life on a barren plain of Troy to avenge some wrong done on a beauty in his babyhood whom he has never seen.

He does not find any hatred for the Trojans.

He asks his friend Salvius why beauty is a source of pain. He is told because beauty is evanescent (क्षणिक). He again says that it is strange that he does not find any hatred in his heart for their Tojan to kill whom is his duty.

Salvius says it is not strange.

According to Salvius it is not strange that they have no hatred for those whom they kill. They live in a world where no one is safe. This is a ghostly world they are moving in. They are all virtually dead, and, therefore, why they should hate one another.

To hate is the work of the great and the powerful.

According to Salvius it is not upto common people to hate. Great Kings, priests and grey-beard prophets may hate as they get brutal benefit out of it. But for common people it is always to die and to kill others accor ling to the will of the great and the powerful.

Pronax ready to perform duty but bitter ab o it war.

Pronax says that he is not slow in his duty. He will gladly obey the dictates (आज्ञायें) of the motherland and he is not afraid of death. Even then it is too much to expect young people who have known little about the joys and sorrows of life to die. Death is for ripe age. But because of war he has given up his pulsating (स्पंदित) life and has been forced away

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from his orchards and rivers and the bells of cattle (जानवरों) moving in the mist (कोहरा) of twilight.

Salvius also reminded of his home.

By the talks about home Salvius is reminded of his own. He has a room which looks to the west on the Ionian sea. His house is above the quay and from there he can looks to sailors, ships and the sea. It was in his room that he wrote song.

The dream of Pronax.

Pronax envies Salvius his song. He tells him that he has his own dream. He wants to build a clean state, to bring princedom to every heart in Athens and to give knowledge to people that they are masters of their fate. But this Trojan war has destroyed all his hopes. Now he prays for a good sleep and greater strength than his enemies have. He asks Salvius about his songs and is told that they are biding their time (अपने समय की प्रतीक्षा कर रहे हैं).

The apprehensiveness of Pronax.

According to him the song of Salvius grew in the womb (गर्भ) of generations (पीढ़ियाँ) for the use and joy of men. But he is afraid that it will perish before it takes it larger music because of the war and beastly death.

Pronax prepares to go for duty.

He has to go on duty which is to kill people on the Trojan side stealthly. He has found a place from where to get on the wall of Troy. He finds it very queer to kill people in darkness. He says that he dislikes it but he has to do it because the oath of Greece is to be proved. He asks him what he is reading.

Salvius reading the songs of Creon.

Salvius tells him that he is reading the songs of Creon which are full of sails, sea-birds pasture-lands bronzed fishers. He wants to equal Creon if he lives on.

Pronax goes away giving his instructions.

He asks Salvius to go to bed before he comes. He also tells him to get a trough (टंकी) filled with water because he will have to wash his bloody hands after coming from the wall.

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Scene II

(The scene is laid on the Trojan wall. Capys is on guard. Ilus, his friend comes to him).

Ilus loves beauty.

Ilus says that the Greek tents under the stars look beautiful. It has been two years since he joined the war. Since then he has killed more than a hundred Greek boys all like himself, loving, quick in honour and clean of fear.

He wishes war to stop.

He wants that the beauty of Helen should fade (मुरझा जाय) so that the Trojans may get sanity (स्वस्थ दृष्टिकोण) in attitude and the war may stop. He asks about the statue of the sea-girl that his friend Capys intended making.

War has deprived Capys of creative joy.

Capys tells him that his chisel (रुखानी) is rusting. He loves beauty. He can very well imagine the miraculous beauty of women. In his mind he has conceived the body of a man that will express divine joy which is found in the steps of the healthy. He could have caught the people of Troy in his marble. He could have given revelation of his mind to the people but for this war who has made life as meaningless as echo.

Dream of Ilus to reform Troy.

He wishes that they could be employed in building and singing and make the marke-places of Troy honest of places and show her people that all evil lies in the idle mind. He wants to root out jealousy from the minds of the people and make them virtuous

He asks why they should fight these Greeks.

He cannot understand why they should fight the Greeks. A few years back Paris brought Helen to Troy and Menelaus with Greek chief tains at his heels. But that is now forgotten. Now people cannot tolerate war. He is sick of killing the Greeks under the cover of night but he has to do so as he has been bidden (आज्ञा दी गई है) by Troy and he is bound by oath.

Capys very anxious about his friends safety.

He asks Ilus to go warily (सावधानी से). He has lost so many

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friends. They have not dulled him against loss but sharpened his love. The night is beautiful and he fears that something evil may happen.

Ilus assures him about his safety.

He tells him that he is quite safe. He knows all the lanes of Greek tents and he can walk very stealthily. Therefore he need not fear about his safety. Even then Capys wishes that he could have gone with him and shared his danger.

Ilus finds Capys' work more important.

According to Ilus the work of Capys in more important. He should give form to his vision so that the world may get light and ease.

Capys wants to work with his friend.

Capys says that both have dreams about Troy. Ilus wants to reform its life and he wants to fill it with new creations. He wants to work with Ilus and unite life and creation.

Ilus gives him instruction.

Ilus tells him that he will come back before the watch of Capys in over. He tells him the signal and asks him to drop a rope when he gives a signal (सकेत). Capys asks him to go cautiously and he goes.

Capys saying poems.

When Ilus is gone he is saying verses which describe the irony of war. (युद्ध का व्यंग्य)

He dies at the hands of Pronax.

When he is saying poems he hears some one. He challenges but he is all of a sudden overpowered by Pronax and dies.

Scene III

Salvius dies.

It is before the Greek tents. The servant has filled the trough with water. Salvius is reading. Ilus stealthily enters and thrusts his sword into his heart. Then when he gets occasion he runs away.

Pronax comes back.

He goes straight to the trough and washes his hands. He finds light in the tent. He thinks that Salvius is still reading.

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He wonders at the songs which can keep a soldier so late out of bed. He pities the death of the person whom he has killed. He was perhaps saying verses before death broken in. He thinks that cold water will freshen him and sleep will cure away all his vexations. Then he looks at Salvius and is shocked to find him. He says that judgement is made and beauty is broken.

Scene IV

Ilus comes.

He comes below the Trojan wall. He gives a signal but there is no reply. Then again he gives a signal but there is no reply.

DETAILED SUMMARY OF THE PLAY

Back ground.

X=O takes us back to the long war fought between Troy and Greece on account of the matchless beauty, Helen. She was seduced and taken to Troy by Paris, one of the Trojan princess. This enraged the Greeks and sent them hot at his heels under the leadership of Agamemnon. The Greeks laid the siege of Troy and kept on fighting for ten years but the walls of Troy remained un-influenced. Therefore, the Greeks realized that without entering the city they would not be able to conquer it. Therefore they took to the stratagem of a big wooden horse and entered the city of Troy deceitfully.

This play describes a tragic incident of one night towards the end of the tenth year of the war. It was the practice of the Greeks and Trojans to enter the camps of each other stealthly under the cover of night and kill as many people as was possible. Pronax in this play crosses to the Trojan wall and kills Capys. Later on Ilus comes to the Greek camps and kills Salvius.

Scene V

It is the time towards the end of ten years war. The scene is laid in a Grecian tent on the plain before Troy. Pronax is talking to his friend Salvius. He is telling him that it has been three years since he joined the war but he is feeling very homesick. He is longing for orchards and blessed fruit and corn of Athens to which he belongs. He imagines that harvesters would have gone out by now and would be enjoying life and

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natural beauty. In the mean time along with other Greek youths is wasting his time on a barren plain to avenge a wrong done in his babyhood on a beauty that he has not seen. He finds that all lovely thought is a pain. In spite of this long war he does not find any hatred in his heart for the Trojans. He knows that death may strike them as well as the Trojans.

Salvius has to offer a bitter commentary on war. He says that it is not strange that they do not feel any hatred for the Trojans. The reason is that death is so rampant that they are all like dead persons and dead persons cannot be hated. Moreover hatred is the work of the great and the powerful. Great kings may hate, the priests may hate and also the grey beard prophets may hate as they have to reap brutal (पाशविक) benefit out of it. As far as the common people are concerned their work is to die and to give death according to the will (इच्छा) of the great and the powerful.

Pronax does not ascribe (सम्बन्धित करता है) his bitterness towards war to lack of interest in duty. On the contrary he is prepared to die for his country at any time and he is glad to do what is asked by the mother-land. Even then he thinks that it is painful to be exposed to death at such a young age. He and youths like him have not known joys and sarrows of life. Therefore, it is bitter for the youths that when they should know nothing but scrutiny of life, mating and building and setting the hearth stone (गृहस्थी) trim, (सुन्दर) to know of death only. Death is for ripe age but it is a pity that for them it has become the act of daily beastliness. (पाशविकता) He is again reminded of his orchards, rivers and the bells of cattle moving in twilight mist. (धुंआ)

This in its turn revives (जीवित करना) the memory of home in the mind of Salvius. His house faces west on Ionian Sea. His is a 'sweet and fresh-smelling' room. From there he can look at sailors, ships and the sea. Any ship coming towards Troy causes home-sickness in him. He tells his friend that he wrote his poems there. Pronax tells him that he is also a sort of a dreamer though he does not know how to catch his dreams into songs. Yet he is ambitious of infusing new life in his state, Athens. He will bring princedom to every hearth and tell people that they are masters of their fate. But three years dust of Trojan war has dulled his dream.

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He asks Salvius about his songs. He is told that they will grow into due course but he is afraid that his songs may not get time to take on larger music because of the bloody war. It is a pity that a man like Salvius who has songs for the use and joy of men should be engaged in a horrible war. He tells his friend that he is going to perform his duty. He has got a place in the Trojan wall from where he can go up on the wall and kill the Trojans in darkness. He considers it a queer and disgusting game. While he is going he finds that his friend Salvius is busy in reading Creon's songs full ofsea-birds, pasturelands, and bronzed fishers, the like of which he also wants to compose if he gets time. However Proiax advises him to go to bed before he comes and also to get a trough filled with water so that he may wash his hands after returning from killing some Trojan. Salvius is left reading his songs.

Scene II

It is the scene of the Trojan wall. Capys is on guard and his duty is going to end in two hours. His friend Ilus comes to him and casts a glance at the Greek tents under star-light. He finds them beautiful. It is a matter of sadness that during two years since he joined the war he has killed more than a hundred Greek youths all like him, loving, quick in honour and clean of fear. He has spoiled in their beauty though he loves beauty. He wishes that time could work upon the face of Helen, so that it may give sanity to the Trojans and the war may cease. He asks his friend Capys about the statue of the sea-girl that he was intending to make.

Capys tells him that all his tools are rusting. He can capture the miraculous beauty of women and joy in the movements of healthy persons but he does not get any time to give them form. He wants to immortalize the Trojan folk in his marble, he wants to give them revelation but this war has dulled his vision. It is a great monotony and destroying the creative urge of the people it has made the world simply an echo. According to him if Troy lives in peace she shall be magnificent.

Ilus also has the feelings of the same sort. Of course he is neither a sculptor nor a poet yet he has his own dreams of building Troy. He wants to teach the Trojans honesty and climinate jealousy from them. He knows that it is not much distance to righteousness. He is sick of war. It is right that Paris brought Helen into Troy and was followed by the Greek

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Chieftains. But all that is forgotten and now people can not endure war. Whenever he has gone to a Grecian tent and killed some Greek youth, he has thought that both he and that person might have worked together for the good of the people. Even then he has to do this beastly sort of thing as he is bound by oath and it works like a weevil. (एक कीड़ा) in the brain.

Capys is very anxious about the safety of Ilus. He has lost many friends in this war and that has increased his love for him. It is a beautiful night and he fears that disaster may choose this night for some brutal act. Therefore he asks his friend that he should go cautiously. Ilus tells him that he knows all the lanes among the Greek tents and he is very clever at passing as stealthly as is possible. Moreover he has done so hundred times without any fault. Even then Capys wishes to be with his friend in order to share his danger. Ilus thinks that his work is more important and it requires greater courage than his. He urges his friend to embody his vision into some statue for the light and use of the world. According to him the day that smites (प्रहार करता है, बन्द कर देता है) the lips of a seer shall be the most cursed.

Capys says that he will be happy to work along with his friend in order to materialize their dreams about Troy. His friend Ilus will infuse new life among the people and he himself will do the creative work. Ilus tells him that he is going to do his duty. He tells him that at the decided signal he should throw the rope down the wall and that he will be back before his watch is over. When he goes away Capys moves to and fro on the wall reading a few verses describing the futility of war that destroys youth so cruelty. At this time Pronax cautiously approaches him and runs his sword into his body. Capys dies instantly and Pronax climbs down the wall from where he came.

Scene III

Salvius is reading in his tent. According to his instruction the servant has filled the trough with water. Ilus approaches the tent very stealthly and kills Salvius. Then he catches the falling man and sinks his body on a couch and again moves away stealthly. A little later Pronax comes. He goes to the trough and washes his hands. He thinks that Pronax is still reading. He wonders that the songs must be very beautiful in order to keep awake a soldier so late at night. He expresses

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his disgust at the deed he has done. He thinks that cold water is freshining and sleep will cure all his vexations. Now he looks into the tent for the first time. At first he thinks that Salvius is very careless to sleep without taking off his clothes. When he goes near the tragedy is brought home. He remembers the person whom he has killed. He thinks that some one else will also come back to the Trojan wall and find his friend dead. He is shocked to see that beauty is broken but he finds that justice has been done.

Scene IV

The dead body of Capys is lying under star-light on the wall. After a few moments Ilus comes back and gives the signal from below but to no use. He again repeats the signal but again no response is heard. What his feelings night have been at the death of his friend is left to the igmagination of the audience.

अंग्रेजी सारांश का हिन्दी अनुवाद

पृष्ठभूमि:—X = O हमको अद्वतीय सुन्दरी हेलेन के कारण ग्रीस और ट्राय में हुये लम्बे युद्ध तक वापस ले जाता है। हेलेन को पेरिस नाम का एक ट्राय का राजकुमार फुसला करके ट्राय ले गया। इससे ग्रीक लोग क्रुद्ध हो गये। और उन्होंने आगामेम्तौन के नेतृत्व में पेरिस का पीछा किया। ग्रीक लोगों ने ट्राय का घेरा डाल दिया और वे दस साल तक लडते रहे लेकिन ट्राय की दीवारों पर कोई असर न हुआ। इसलिये ग्रीक लोगों ने यह महसूस किया कि बिना शहर में दाखिल हुये वे उसको जीत न पायेंगे। इसीलिये उन्होंने लकड़ी के घोड़े वाली चाल चली और वे ट्राय के अन्दर चालाकी से घुस गये।

यह नाटक युद्ध के दसवें साल की रात की एक घटना का वर्णन करता है। ग्रीक वालों और ट्राय वालों की एक दूसरे के कैम्पों में रात के अन्धकार में चुपके से घुस जाने और जितने लोगों को हो सके मार डालने की आदत थी। इस नाटक में प्रोनेक्स ट्राय की दीवार पर जा पहुँचता है और कैपिज को मार डालता है। इसके बाद आइलस ग्रीक लोगों के तम्बू में जाता है और सालवियस को मार डालता है।

प्रथम दृश्य

यह दस वर्षीय युद्ध के अन्त का समय है। ट्राय के सामने के मैदान पर

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ग्रीक तम्बू का यह दृश्य है। प्रोनेक्स अपने साथी सालवियस से बातचीत कर रहा है। वह उसे बताता है कि युद्ध में भाग लिये हुये उसको तीन साल हो गये हैं फिर भी उसे घर की बहुत याद आ रही है। वह ऐथेन्स के हरे भरे बगीचों और फलों तथा खेतों की याद करता है, वह ऐथेन्स का रहने वाला है। वह कल्पना करता है कि खेत काटने वाले अब तक बाहर निकल गये होंगे और जीवन तथा प्राकृतिक सौन्दर्य का आनंद उठा रहे होंगे जब कि वह दूसरे नौजवान ग्रीक लोगों के साथ ट्राय के मैदान में एक सुन्दरी के ऊपर जिसे उसने नहीं देखा है अपने बचपन में किये गये अत्याचार का बदला लेने के लिये अपना समय बरबाद कर रहा है। वह यह देखता है कि सौन्दर्य के सभी विचार दुःखप्रद हैं। इतने लम्बे युद्ध के बावजूद भी उसके हृदय में ट्राय वालों के लिये कोई घृणा नहीं वह सोचता है कि वे और ट्राय वाले दोनों ही युद्ध के शिकार हो सब ते हैं।

सालवियस की युद्ध के ऊपर टीका बहुत ही कटु है। वह कहता है कि यह बात विचित्र नहीं है कि उनके हृदय में ट्राय वालों के लिये कोई घृणा नहीं है। इसका कारण यह है कि मृत्यु इतनी व्यापक है कि वे सब लोग मृत व्यक्तियों की तरह दिखाई देते हैं और मरे हुये लोग एक दूसरे से घृणा नहीं कर सकते हैं। इसके अलावा घृणा करना तो महान् और शक्तिशाली लोगों का काम है। बड़े-बड़े राजा लोग घृणा कर सकते हैं। पुरोहित घृणा कर सकते हैं और ईश्वर के दूत कहलाने वाले घृणा कर सकते हैं क्योंकि उनको इससे पाशविक फायदा होता है। जहाँ तक साधारण लोगों का सम्बन्ध है उनका नाम बड़े और शक्तिशाली लोगों के अनुसार मरना और मारना है।

प्रोनेक्स युद्ध के प्रति अपनी कटुता को कर्त्तव्य करने की इच्छा नहीं मानता। इसके अलावा वह अपने देश के लिये किसी भी समय मरने को तैयार है और वह अपनी मातृभूमि के आदेश को पूरा करने में खुश है। फिर भी वह यह सोचता है कि इस युवावस्था में ही उनको मृत्यु का सामना करना पड़े यह एक दुःख की बात है। उसने तथा उसी की तरह के अन्य युवकों ने जीवन के सुखों और दुःखों का अनुभव अभी नहीं किया है। अतः युवकों के लिये यह बहुत ही दुःखप्रद बात है कि जब उनको जीवन का निरीक्षण, मिलन, निर्माण,

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और घर को ठीक रखने का ज्ञान होना चाहिये उनको मृत्यु का ज्ञान मिले। मृत्यु तो परिपक्व अवस्था के लिये है और यह दुःख की बात है कि यह उनके लिये दैनिक पाशविकता का एक कार्य बन गई है उसको फिर से अपने बगीचों, नदियों, संध्या के समय घूमते हुये जानवरों की घन्टियों की याद आ जाती है।

यह बात सालवियस को भी अपने घर की याद दिला देती है। उसका घर आयोनियन समुद्र पर पश्चिम की तरफ है। उसका मधुरस और ताजगी से भरा हुआ एक कमरा है। वहाँ से वह मल्लाहों, जहाजों और समुद्र को देख सकता है। ट्राय की तरफ आता हुआ कोई भी जहाज उसमें घर की याद पैदा कर देता है। वह अपने मित्र से कहता है कि उसने अपनी कवितायें वहाँ लिखी थीं। प्रौनेक्स उसे बताता है कि वह भी एक स्वप्न दृश्य है परन्तु वह अपने स्वप्नों को गीतों में बांधना नहीं जानता। फिर भी वह अपने राज्य ऐथेन्स में नवीन प्राण फूंकने के लिये उत्सुक है। वह हर एक घर को एक राज्य बना देगा और लोगों को यह सिखायेगा कि वे अपने भाग्य के स्वामी हैं। परन्तु तीन साल के ट्राय के युद्ध की धूल ने उसके स्वप्नों को धुधंला कर दिया है।

वह सालवियस से उसके गीतों के बारे में पूँछता है। उसे यह बताया जाता है कि उनका उचित समय में विकास होगा परन्तु उसको भय है कि खूनी युद्ध के कारण उसके गीतों को व्यापक संगीत ग्रहण करने का अवसर न मिल सके।

यह दुःख की बात है कि सालवियस की तरह का व्यक्ति जिसके गीत लोगों के लाभ और आनंद के लिये हैं एक भयंकर युद्ध में लगा हो। वह अपने मित्र से कहता है कि वह अपना कर्त्तव्य करने जा रहा है।

वह कहता है कि ट्राय की दीवाल में उसने एक ऐसी जगह पा ली है जहाँ से वह दीवाल के ऊपर चढ़ सकता है और अंधेरे में ट्राय वालों को मार सकता है। वह इसको विचित्र एवम् घृणास्पद खेल समझता है। जाते समय वह यह देखता है कि सालवियस क्रेओन के गीतों को जो समुद्री पक्षियों से, चरगाहों से और ब्रौन्ज की तरह के मल्लाहों से भरे हुये, पढ़ने में व्यस्त हैं, और वह इसी तरह के गीतों को अगर उसको समय मिल गया बनाने की इच्छा रखता है। फिर भी प्रौनेक्स उसको अपने आने के पहले सो जाने के लिये कहता है और उससे यह भी कहता है कि वह तम्बू के सामने एक टब को पानी से भरवा कर

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रक्खे जिससे कि वह किसी ट्राय वाले की हत्या करके लौटने पर खून से सने हुये अपने हाथों को धो सके। वह सालवियस को गीतों को पढ़ते हुये छोड़ जाता है।

द्वितीय दृश्य

यह ट्राय की दीवाल का दृश्य है। कैपिज रक्षा कर रहा है और उसका काम दो घंटों में समाप्त होने वाला है। उसका दोस्त आइलस उसके पास आता है और तारों के प्रकाश के नीचे फैले हुये ग्रीक लोगों के तम्बुओं पर दृष्टि डालता है। उसे वे सुन्दर लगते हैं। यह दुःख की बात है कि उसने दो सालों में जब से उसने लड़ाई में भाग लेना शुरू किया है अपनी तरह के, प्रेम करने वाले, स्वाभिमान वाले तथा निर्भीक सौ से अधिक ग्रीक युवकों को मार डाला है। उसने उसके सौन्दर्य को नष्ट कर दिया है हालांकि वह सौन्दर्य का प्रेमी है। उसकी इच्छा है कि हेलन के सौन्दर्य को कम कर दे जिससे ट्राय वालों की समझ आ सके और युद्ध बन्द हो सके। वह अपने मित्र कैपिज से समुद्री बाला की उस मूर्ति के बारे में पूछता है जिसको बनाने का उसका इरादा था।

कैपिज उसे बताता है कि उसके सभी औजार जंग खा रहे हैं। वह अपनी कल्पना के द्वारा स्त्रियों के अद्भुत सौन्दर्य और स्वस्थ व्यक्तियों की गति में जो आनंद निहित है उसे ग्रहण कर सकता है परन्तु उसको साकार रूप देने के लिये उसके पास समय नहीं है। वह ट्राय के लोगों को संगमरमर में उतार कर अमर बना देना चाहता है। वह उनको अपने सत्य के साक्षात्कार के विषय में बताना चाहता है परन्तु युद्ध ने उसकी कल्पना को धुंधला कर दिया है। युद्ध एक महान एकरसता है और इसने लोगों की रचनात्मक प्रवृत्ति नष्ट करके संसार को एक छाया के रूप में परिणत कर दिया है। उसके अनुसार यदि ट्राय शान्ति से रहेगा तो वह एक महान देश बन जायेगा।

आइलस को भी इसी तरह की भावना है। हालांकि वह न तो एक मूर्तिकार है और न एक कवि परन्तु ट्राय का निर्माण करने के हेतु उसके अपने अलग से स्वप्न हैं। वह ट्राय के लोगों को ईमानदारी सिखाना चाहता है और उनके बीच से ईर्ष्या की भावना को हटाना चाहता है। वह जानता है कि पवि-

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नेता तक का रास्ता लम्बा नहीं है। वह युद्ध से ऊबा हुआ है। यह ठीक है कि पेरिस हेलिन को ट्राय ले आया था और ग्रीक लोगों ने उसका पीछा किया था। परन्तु यह सब भूला जा चुका है और अब लोग युद्ध को सहन नहीं कर सकते जब कभी वह ग्रीक लोगों के तम्बू में गया है और वहाँ उसने किसी ग्रीक युवक को मारा है उसने यह अनुभव किया है कि वह और मारा हुआ युवक दोनों साथ-साथ मिलकर लोगों के कल्याण के लिये काम कर सकते थे। फिर भी उसको यह पाशविक कार्य करना पड़ता है क्योंकि वह प्रतिज्ञा-बद्ध है और यह प्रतिज्ञा उसके मस्तिष्क में एक कीड़े की तरह कार्य करती रहती है।

कैपिज आइलस की सुरक्षा के बारे में बहुत ही चिन्तित है। युद्ध में उसके बहुत से दोस्त मारे जा चुके हैं और इसने उसके अपने मित्र के लिये प्रेम को अत्यधिक बढ़ा दिया है। यह एक बहुत ही सुन्दर रात है और उसको डर है कि विपत्ति में इसको किसी पाशविक कार्य के लिये न चुनें इसलिये वह अपने दोस्त से सावधानीपूर्वक जाने के लिये कहता है। आयलस उसे बताता है कि वह यूनानी तम्बुओं के बीच में सभी गलियों को जानता है और वह अधिक से अधिक चोरी से कहीं भी जा सकता है। इसके अलावा उसने अब तक का कार्य बिना किसी गलती के किया है। फिर भी कैपिज अपने दोस्त के साथ होने की इच्छा को प्रकट करता है जिससे कि वह उसके साथ के खतरों को उठा सके। आइलस सोचता है कि उसके दोस्त का काम उससे कहीं अधिक महत्वपूर्ण है और अधिक साहस की अपेक्षा करता है। वह अपने मित्र से आग्रह करता है कि वह अपने स्वप्न को कोई साकार रूप दे दे जिससे कि संसार को प्रकाश तथा लाभ हो सके। उसके अनुसार वह दिन जो भविष्य दृष्टा के ओठों को बन्द कर देता है सबसे अधिक भाग्यहीन दिन होगा।

कैपिज कहता है कि ट्राय के विषय के स्वप्नों को साकार करने के लिये उसको अपने मित्र के साथ कार्य करने में प्रसन्नता होगी। उसका दोस्त लोगों में नये प्राण फूंक देगा और वह स्वयं रचनात्मक कार्य करेगा। आइलस उसे बताता है कि वह अपना कर्त्तव्य करने जा रहा है। वह उससे कहता है कि वह एक निश्चित संकेत पर दीवाल से नीचे रस्सी को फेंक देगा और वह उसके ड्यूटी खत्म होने के पहले आ जायेगा। उसके जाने के बाद कैपिज कुछ

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कविताएं पढ़ता हुआ इधर-उधर घूमता है, उन कविताओं का आशय यह है कि युद्ध युवावस्था को निष्ठुरता से नष्ट कर देता है। इसी समय प्रौनेक्स बहुत सावधानीपूर्वक उसके पास आता है और उसके शरीर में अपनी तलवार घुसेड़ देता है कैपिज उसी समय मर जाता है और प्रौनेक्स जहाँ से आता है उसी जगह वापस लौट जाता है।

तृतीय दृश्य

सालवियस अपने तम्बू में पढ़ रहा है। उसके आदेशानुसार नौकर ने बाहर टब में पानी भर के रख लिया है। आइलस तम्बू तक चोरी से पहुँचता है और सालवियस को मार डालता है। फिर वह उसे उठा कर एक कोच में लिटा देता है और फिर चुपके-चुपके चला जाता है। कुछ देर के बाद प्रौनेक्स आता है वह पानी के टब तक जाकर अपना हाथ धोता है। वह यह सोचता है कि सालवियस अब भी पढ़ रहा है। वह अपने मन में कहता है कि एक सिपाही को इतनी देर तक जगाये रखने वाले गीत अवश्य ही बहुत सुन्दर होंगे। वह जिस कार्य को कर के आया है उस पर घृणा प्रकट करता है। वह सोचता है कि ठन्डा पानी ताजगी प्रदान करने वाला है और नींद उसकी सब चिन्ताओं को दूर कर देगी। अब वह तम्बू के भीतर पहली बार देखता है। वह यह सोचता है कि सालवियस बड़ा लापरवाह है जो इन कपड़ों को पहने-पहने सो गया है जब वह उस तक पहुँच कर देखता है तब उसे दुःखद दुर्घटना अच्छी तरह समझ में आ जाती है। अब उसे उस व्यक्ति की याद आती है जिसको उसने मार डाला है। वह सोचता है कि उसी की तरह कोई दूसरा व्यक्ति भी ट्राय की दीवाल पर वापिस जाकर अपने मित्र को मरा हुआ पायेगा। उसे यह देखकर बहुत दुःख होता है कि सौन्दर्य नष्ट हो गया, लेकिन उसे यह भी महसूस होता है कि भगवान ने उसके साथ न्याय किया है।

चतुर्थ दृश्य

कैपिज का मृत शरीर तारों की रोशनी के नीचे दीवार के नीचे पड़ा है। कुछ क्षणों के बाद आइलस वहाँ पर आता है और निश्चित संकेत देता है परन्तु व्यर्थ ही। वह दुबारा संकेत देता है परन्तु उसका कोई उत्तर नहीं सुनाई देता। अपने मित्र को मृत पाकर उसके मन में क्या भावनाएं जगी होंगी, यह बात लेखक दर्शकों की कल्पना पर छोड़ देता है।

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SOME MEMORABLE QUOTATIONS FROM THE PLAY

1. **Pronax :** ....."This hour

My father's Coppices are full of song,
While sleep is on the comfortable house—
Unless one dear one wakes to think of me
And count my chances when the Trojan death
Goes on its nightly errand."

2. **Pronax.**

To-day, perhaps, the harvesters are out,
And on the night is the ripe pollen blown .....
And this is the third harvest that has gone
While we have wasted on a barren plain,
To avenge some wrong done in our babyhood
On beauty that we have not seen.

3. **Salvius.**

You, Pronax, I, and our antagonists
And friends alike are all but as dead men
Moving together in a ghostly world,
With life a luckless beggar at the door.

4. **Salvius :** ..... "But not for us this envy : it is ours

Merely to die, or give the death that these
Out of their hatred or indifference will."

5. **Pronax :** ....."It is bitterness for youth,

When nothing should be but scrutiny of life,
Mating, and building towards a durable fame
And setting the hearth-stone trim for a lover's cares."

6. **Salvius.**

I know ; the mind grows faint with thinking of them—
Those little lovely things of home. My bed
Looks to the west on the Ionian sea—
A sweet, fresh-smelling room it is. I wrote
My rightest poems there.

7. **Pronax :** ....."I dreamed a policy

Purer than states have known ; I was to bring
Princedom to every hearth, to every man
Knowledge that he was master of his fate".

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8. **Pronax :** "..... And death in watching
Your song that grew
In the womb of generations for the use
And joy of men, may perish ere it takes.
Its larger music, that the tale may go
That Greece drove bloodier war than Iliam,
That's a poor bargain....."

9. **Salvius :** ..... Songs that one
Made in my province. The sails are in his song,
And sea birds, and our level pasture-lands,
And the bronzed fishers on the flowing tides.
His name was Creon. I will make such songs
If the years will.

10. **Ilus :** ..... It's an odd skill to have won in the rose
of your youth

Two years, and once in seven days-a hundred,
More than a hundred, and only once a fault.
A hundred, Greek boys, Capys, like myself—
Loving and quick in honour, and clean of fear—
Spoiled in their beauty by me whose desire is beauty.

11. **Ilus :** ..... "Would time
But work upon this Helen's face, may be
This nine-year quarrel would be done, and Troy
Grow sane, and her confounding councillors
Be given carts to clean and drive to market."

12. **Capys.**

Ilus, in my brain were limbs
Supple and mighty ; the beauty of women moved
To miraculous birth in my imagining.

13. **Ilus :** "It would be grand
If Troy would use us as we might be used.
To build and sing and make her market places
Honest, and show her people that all evil
Is the lethargic mind. I have seen this Troy
Bloom in my thought into a simple state
Where jealousy was dead because no man spoke
Out of his vanity of the thing he knew not".

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14. **Capys :**.....You must go
Warily, Ilus. The loss of many friends
Has sharpened my love, not dulled me against loss,
I am careful for you to-night in all this beauty
Of glowing summer—disaster might chose this night
So brutally, and so disaster likes.
Go warily.

15. **Ilus.** .....,And, Capys, yet
Those chisels must win your vision into form
For the world's light and ease. It's an ill day
Among ill days that smites the seer's lips.
Your work's to do.

16. **Capys.**
Or Greek or Trojan, all is one
When snow falls on our summertime,
And when the happy noonday rhyme
Because of death is left undone.
Capys. .....Besides us ever moves a hand
Unseen, of deadly stroke and when
It falls on youth—

17. **Pronax :** .....,"Those are rare songs,
To keep a soldier out of his bed at night.
Ugh-Salvius, sometimes it's horrible—
He had no time for a word-he walked those walls
Under the stars as a lover might walk a garden
Among the moonlit roses-this cleansing's good—
He was saying some verses, I think, till death broke in."

8. **Pronax :** ....."Beauty is broken.....and there on the Trojan wall
One too shall come—one too shall come—"

CRITICAL APPRECIATION

Introduction and the title.

The play X=O embodies an idea and it is the idea that is more important than anything else in this play. The idea in this play in that war is futile and it destroys creative urges (रचनात्मक प्रेरणायें) of the people. It puts to an end all those beautiful dreams and visions which make this life worth-living. It turns even noble souls into beast-like persons and makes them

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do the things which they would have never done of their own. That this is the chief idea that binds all dramatic interests in the play and gives it unity in clear from its title. The title is X=O, a mathematical equation. The title is in clear contrast to the poetic mood that prevails in the play and brings the futility and pathos of war. X here stands for loss and gain in the war. This loss and gain on both the sides is nothing and therefore X is equal to zero.

Plot.

But the play has a sub title also. It is A Night of The Trojan War. It is through taking a tragic incident of one of hundreds of nights of the long continued war that the writer impresses us profoundly with the futility and pathos of war. The plot of the play is very simple and the scene varies from the Greek tents to the Trojan Wall and from the Trojan Wall to the Greek tents. Pronax a Greek youth climbs the Trojan Wall and kills Capys a Trojan Youth on guard. In the same way a young soldier Ilus crosses to the Greek tents under the cover of night and kills Salvius, a young Greek soldier. Capys in the friend of Ilus and Salvius is the friend of Pronax. Both are highly imaginative and full of constructive urges. But their visions and dreams are nipped in the bud. As the dramatic motif is X=O we get a single and concentrated dramatic effect. Though the plot is divided into four small scenes, they in no way break the three unities so beautifully observed in the play.

Important movements in the play.

As the dramatist has to give his dramatic motif (नाटक का मुख्य भाव) a concrete form he has to construct a plot and introduce characters who are life-like and interesting. As far as plot is concerned we have seen that it is simple and contains four scenes having four dramatic movements the leaving of his tent by Pronax in order to kill some Trojan under the cover of night, leaving of Ilus the Trojan Wall to do the same thing in the opposite camp, coming back of Pronax to his camp and coming back of Ilus below the Trojan Wall. In spite of all this it is characters that interest us most in the play.

Characterization.

The characterization is vivid and it catches the Greek love for beauty. The playwright has shown here that in spite of the deadly Trojan War, the Greeks and the Trojans loved

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beauty and life much more than any other people of the world. They were people of great ideals and loved beauty in concrete (साका रूप) shape. Salvius is a poet. His songs are for joy and use of men. He loves his home and wants to rival Creon in his poems. Capys is a young sculptor. He has captured the miraculous beauty of women and the joy expressed in the movements of healthy persons. He has a revelation and he wants to give it to the people. Pronax and Ilus are ideal reformers. Pronax wants to bring princedom to every home and to tell people that they are the masters of their fate. Ilus wants to regenerate Troy. He wants to make people honest and free from Jealousy. They all love peace and hate war but they have to fight as they are oath bound and they love their mother land.

Hellenic spirit contrasted with war.

It is actually the Hellenic (यूनान की) spirit caught into the play through these characters that is most interesting. There seems to be a big contrast between the brutality of the war and the spirit of beauty pervading the whole play. This contrast has been made poignant (मर्मभेदी) in order to bring home the dramatic motif (मुख्य भाव) to the audience. That the play wright has been successful in doing this cannot be doubted.

Effective use of dramatic irony.

Another interesting feature of this play is effective use of dramatic irony. It brings the irony of fate home to the audience. Capys is so anxious about the safety of his friend Ilus. The night is so beautiful that he grows apprehensive that disaster may choose it for some beastly act. His death at the hands of Pronax reveals the full significance of his utterance. In the same way Pronax says that he is afraid that the songs of Salvius may be destroyed before they take on larger music. His apprehensive come true and when he comes back he finds his friend dead. When he comes back he thinks that his friend is reading. When he goes into the tent he thinks that he is sleeping all dressed. The audience knows that he is dead and the words of Pronax impress it with a profound irony. So the play is full of dramatic irony and creates a vivid impression on the mind of the audience.

Dramatic poetry.

The play also contains certain beautiful poetic passages

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The home sickness of Pronax is expressed in a language charged with tender poetry. It is lyrical intensity with which Salvius tells Pronax that it is for the great and the powerful to fate. The dreams of Pronax and Ilus for making their respective states ideal are also couched in a poetic language. The most beautiful poetic passages are to be found in the utterances of Capys who can capture the miraculous beauty of women in his mind and who has a revelation to give to the people. Yet these poetic passages are not there for their own sake. They also serve the dramatic purpose and vivify (सजीव करना) the dramatic motif.

Conclusion.

It is this successful combination of drama and poetry that makes it a highly moving poetic play. The plot, the vivid characterization and effective use of dramatic irony coupled with poetry which is dramatic makes this play unique in itself. It occupies a prominent place in the works of John Drinkwater and exhibits his attitude towards war. That it was first staged during the first world-war reflects a great moral courage on the part of the dramatist. The play can still serve a guide the people at large who are sick of war today.

QUESTIONS AND ANSWERS

Q. 1. Bring out the significance of the title 'X=O'

Or

What is idea underlining of the play? Answer in your own words.

Ans. X=O is a poetic play by John Drinkwater and it embodies his attitude towards war. He has written two plays in which he has dealt with the theme of a war, Abraham Lincoln and X=O. Some people think that he has glorified war in the play Abraham Lincoln. But this is quite wrong. In his preface to the play he himself says "My concern is with the profoundly dramatic interest of his character, and with the inspiring example of a man who handled war nobly and with imagination." This statement on the part of the dramatist in itself is a sufficient proof that he did not intend any such thing.

But in X=O his intention to expose the brutality (पाशविकता) and futility (निरर्थकता) of war is beyond doubt.

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The title itself speaks for his purpose. It is X=O. In this mathematical equation X means the gain and loss of war. This is equal to zero, that, is, (अर्थात) nothing. The title is clearly contrasted with the poetic spirit of the play. The contrast is meant to bring home the chief purpose of the play. It clearly shows that war is futile and it not mean any gain or loss to any party what so ever it may be. The war is useful neither for the Trojans nor for the Greeks.

The plot of the play is built in order to bring the purpose of the dramatist home. Here there is no hero. The Trojans and the Greeks are at war with each other for the sake of divinely beautiful Helen. They are in the practice of killing each other under the cover of night. This thing went on happening for ten years. The playwright takes up an incident towards the end of the tenth year of the war. Pronax who is a Greek and an idealist in the matters of state goes up the Trojan wall and kills stealthly Capys, a Trojan youth who is a sculptor and astist. In the same way Ilus who is as good an idealist as Pronax steals into one of the Greek tents and find Salvius, a youth of Greece who is also a poet keeping awake. His sword runs into his body. When Pronax returns he finds that his friend whom he loves most has been killed. The same is the discovery of Ilus. It is through this parallelism that the writer brings on the significance of the title X=O. A Trojan youth kills a Greek youth and a Greek youth kills a Trojan youth. Both the persons who are killed have creative urges in them and are full of visions and dreams. The loss and gain to both the sides is equal.

The horror and futility of war are brought about very clearly by the characters of the play. No one of the characters is a supporter of war. Pronax finds that his vision of reforming Athens is dulled by the dust of Trojan war. He finds it a queer game to blast life in darkness. He loathes it. Yet he has to do it because the Greek oath is to be proved. He can not understand why they should learn only of death when they should be learning of life, its mating, building and setting the 'hearth-stone trim'. For him it is bitterness for a youth to be facing death all the time which is meant only for a ripe age. The same is the case with Ilus. He wishes that time could work upon the beauty of Helen so that the Trojans may become asme and stop the war. He also feels sick of fighting and wants

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to realize his dream of regenerating (पुनर्जिवित करना) Troy. But he is also bound by oath (प्रतिज्ञावद्ध) and he has to fight.

The bitterest commentary on war comes from Salvius. According to him death is so rampant in the battle-field that all seem to be virtually dead. He indirectly blames the great priests and the kings for war. He says to hate in their work as they get benefit out of it. The lot of a common man is to die and to kill others in persuauce of the will (इच्छा) of the great and the powerful. It is only the great and the powerful who advocate death and preach that life is a 'sorry breeding place' for 'leisured passions'. They cannot appreciate common man's love for beauty. Capys who is also full of beautiful visions longs for peace so that he along with his friend can turn Troy into an ideal country by reforms and creations.

In this way no one loves war in the play. The fight because they are bound by oath because they are willed to do so by the kings and the priests. In their hearts they long for peace they long for the joys and sorrows of life. They want to drink life to the lees. (पूर्ण रूप से) They know that war is horrible and mean. The horror and meanness of war are clearly brought about by the deaths of Capys and Salvius. They are killed under very pathetic conditions. Capys is saying verses and is thinking of the beauty of life. The unseen hand of death seizes him (पकड़ लेता है) and destroys all that is fine in him which could have done immense good to humanity. In the same way Salvius is reading songs of Creon full of joy, sea birds, ships and sailors. He is dreaming of rivalling him. Then the sudden stroke of death fells (गिरा देता है) him. The death of both presents a very moving sight.

In this way we see that the title of the play is justified. Through plot, characterisation, effective use of dramatic irony and other expedients (उपयोगी वस्तु) of drama he has made his idea alive in the play. The play gain symbolic meaning and it becomes the war between life and death. The playwright emphasizes the idea that war is futile and it destroys all the beauty and charm that life stands for.

Q. 2. Compare and contrast the characters of Salvius and Pronax.

Or

Give character-studies of Pronax and Salvius.

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Ans. Both Pronax and Salvius are Greek youths. Pronax belongs the Athens and Salvius to Pylos. They are great friends with each other and have mutual concern. There is much similarity in their feelings and ideas. Both feel home sick. Pronax longs for white orchards, blessed fruit and corn, the bells of the cattle in twilight mist and a comfortable home which he can get only in Athens. Salvius is pining for his room which looks west on the Ionian sea and from where he can look at sailors, sea-birds, ships and sea-waves. Both feel that they are wasting themselves on a barren plain of Troy in order to avenge a wrong done in their babyhood on a beauty they have not seen.

Both of them d slike war. They are for peace that will give full scope for their flowering. Though they have fought perhaps for four years they do not feel any hatred for the Trojans. They do their work and fight because they are bound by oath and because they are willing to do what their mother-land has bidden them to do. They love beauty. Pronax asks Salvius why all lovely thought is a pain. The reply of Salvius is because beauty passes even upon the flood of adoration.

In spite of many similarities between the two both are distinct individuals. Pronax is an ideal reformer. He does not know how to catch his dreams in o songs. But he has his own dreams. He wants to bring prince dom to every home in Athens. He wants to give every man knowledge that he is master of his fate. But his dreams have been dulled by the dust of three years of Trojan war. Now he knows only to pray at night for sleep and more strength than his enemy, for an arm stronger in cunning than his foe's and a quicker eye to parry death.

Salvius is a poet. He wishes to rival Creon in songs. He admires sea-life and wants to sing it in his songs. He wants to sing of sea-birds, bronzed fishes and pasture lands. His song grew in the womb of generations for the use and joy of men. He is waiting for develop.ng his songs and he says that they are biding their happy time.

He is more pessimistic and bitter about war. He considers the world of war to be a ghostly world. He finds death so rampant that he considers all the people virtually dead. Here life is a luckless beggar at the door. He goes further and says that to hate is the work of great kings. Even priests can thunder hate and even grey beard prophets may hate because love would

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expose them and they will not be able to reap the brutal profits out of their hate. The lot of a common person is to die and to give death that those out of their hatred or indifference will like them to give. It is a bitter commentary on war and Pronax in spite of his home sickness and bitterness at the fact that youth should be destroyed before it is matured by the pestilence of war cannot go so far. Pronax only expresses his bitterness at the fact that a young man when he should only know of life should learn of death and not of any thing else.

Salvius dies a tragic death at the end. He is reading verses of Creon. He is immerged (डूबा है) into the world of beauty and then comes horror all of a sudden. The glory of life is extinguished by a sudden stroke of death. All his beautiful visions and dreams are lost for ever. Pronax does not meet death at the end of the play. But it is as good for him as death to find his dearest friend gone. When he enters the camp he thinks that his friend is reading the rare rongs and they are keeping him awake. When he sees him he thinks that he is sleeping with his clothes on. When he comes to know that he is death, he is shocked and thinks that justice is done because he has also killed a youth in the same way.

In both Pronax and Salvius the playwright has tried to catch the spirit of Hellenic world. He shows their love of concrete beauty and homely joys. It is beautifully shown in the play that common people do not care much for war whatever the cause is. They want to live in peace and enjoy life. Both Pronax and Salvius represent the beauties and charms of life that make life worth-living.

Q. 3. Give character studies of Ilus and Capys in your own words.

Or

Compare and contrast the characters of Ilus and Capys.

Ans. Ilus and Capys are two young Trojans. Their friendship is great and they love each other. When Ilus goes into the Greek tents Capys feels quite apprehensive about his safety. He wishes to go along with his friend so that he may be able to share his dangers and risks. He has lost many friends in

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the Trojan war and therefore his love for the remaining friends have become sharpened. Ilus has perhaps the same love for his friend Capys though it is not expressed in so many words as the love of Capys is.

However both have certain similar qualities. Both love beauty. The chief desire of Ilus is for beauty. It has been with him since he first walked the April hedge rows. He feels sad at killing a Greek youth because by doing so he spoils his beauty. In the same way Capys is also attached to beauty. He can imaginatively capture the miraculous beauty of woman. He can see the joy expressed in the steps of healthy persons.

Both of them love peace. Ilus wishes that beauty of Helen could fade so that the Trojans might become same and stop the war. He cannot understand why people should go on fighting for a thing which happened years back. He thinks that he and those people he has killed could have combined to do some useful work for all men. In the same way Capys also longs for peace. He calls war "obscure monotony" and feels that it has made the world an echo and deprived life of its vivid gesture. According to him Troy peaceful shall be Troy magnificent.

They love their country and want to turn it into an ideal country. They only wish peace so that they may be able to realize their dreams. Capys will do creative work and Ilus will reform the people.

"So may we come together to our work,
In prophecy you of life, creation I,

Ilus also loves Troy. He has his own dreams about Troy and he wants to turn it into an ideal state.

In spite of many similarities they have their own personalities. Thus is very good at war. He can go into the Greek camps without any fear. He knows all the lanes there as he knows the lanes in Troy. Within two years he has killed more than a hundred Greek youths and only once he committed a fault. He is very good at stealthy movements which is exhibited by his killing of Salvius so skilfully.

Capys on the other hand is busy with his dreams which he wants to materialize into marble. He is also fond of verses. After Ilus goes away on his nightly errand he is saying verses and thinking of a hand

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"Unseen, of deadly stroke and when
It falls on youth—

It is at this time that he is run into by Pronax who calls himself a sworn Greek, terrible in obedience. He also intends making a state of a sea-girl that will give the world light and ease. His sense of beauty enables him to see that all Trojans and Greeks are one.

His anxiety about his friend's safety is very pathetic. It is a beautiful night. It is just possible that disaster may choose it for some dastardly act. Alas he meets his own death. There is disaster not for his friend but for him. His death reveals the irony of fate. The same type of irony is found in the words of Ilus. He does not want to take his friend along with him. He thinks that there is greater courage and use in the creative work than in killing. How deep his grief might have been when he would have found his friend sleeping for ever can only be imagined by us.

As in the case of Greek youths, the playwright has again caught the Hellenic spirit in this pair of the Trojans youth. They love beauty and dislike war as it means negation of life and all those charms that life has. Again these youths also represent the charms and zest of life.

Q. 4. Write an essay on the elements of pathos and irony in the play, X=O.

Or

X=O, is a highly moving play and is full of irony. Discuss.

Ans. The theme of X=O is war. We all know that war does nobody good. It produces pitiable sights and it illustrates the irony of fate very well. In this play X=O we find moving scenes. Even the talk of the Greek soldiers on one hand and of the Trojan soldiers on the other hand is highly pathetic. Pronax is talking to Salvius. He cannot understand why they should go on fighting for a wrong done in their babyhood on a beauty they have not seen. He has to kill Trojan soldiers and he does not like it. He says it is a 'queer (विलक्षण) game' to trip (नष्ट कर देना) life suddenly in the dark. He loathes (घृणा करना) it but he has to do it because he is bound by oath.

He is interested in his dreams of building a clean state and bringing princedom to every hearth (घर) and making people

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know that they are masters of their fate. It is a pity that three year's dust of Trojan war has dulled his dreams and that he is facing death when he should be building, mating and loving and drinking the cup of life to the full. Death is for ripe age. It is a great thing biding upon the fulness of age but war has made it a common gossip (गप्प) among the tides of daily beastliness (पाशविकता का समुद्र). He is longing for home, for his orchards, his rivers and the bells of the cattle moving in the twilight mist.

The same is true about Salvius. He arouses a great pathos in our hearts. He loves beauty and is a poet. He has the ambition to rival Creon. His songs will grow if years will allow. They are biding their happy time if that should be. He is bitter about war. He thinks that they are moving in a ghostly world where life is a luckless beggar at the door. It is not for him and other common persons like him to hate. He says that great kings may hate, priests may hate and grey beard prophets (मसीहा देवदूत) may hate but for the lot of the common people is to die and to give death according to the will (इच्छा) of those who hate and are iddifferent (उदासीन) to life.

His death in the play is very moving. He is busy in reading verses of Creon. He is lost in the world of beauty and perhaps imagines that there can be no end to it. Suddenly death rushes on him. All the dreams and vision, all the joy and usefulness of future are lost by one sudden stroke (प्रहार). The pathos of his dea h is further brought out by the speech of Pronax. At first he thinks that he is still reading. Then when he looks at him he thinks that he is sleeping with his clothes on. Only when he goes near he can realize what has happened. Through the effective use of dramatic irony the scene has been made highly touching.

Ilus and Capys are also cast in the same mould (उसी ढांचे में ढले हुए हैं). Ilus also hates war. He wishes that the beauty of Helen could fade so that the Trojans may get sanity and the war may stop. He is a dreamer and wants to turn Troy into an ideal state where there will be no jealousy and where people will be honest and righteous (सद्गुणी). His friend Capys is a sculptor and artist. He has beautiful visions and wishes to embody (साकार करना) them in the marble (संगमरमर) only if there could be peace. According to him Troy peaceful will be Troy

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magnificent. It is a great pity that chisel Capy's is rusting (मोरचा खा रही है) and visions of Ilus are getting dulled like those of Pronax.

The death scene of Capys is equally moving. Here again we find the use of dramatic irony. He finds the night beautiful. Some voice in his heart tells him that disaster may choose this night for some dastardly act. He grows annious about the welfare of his friend. He has lost so many friends and his love in place of getting dulled against loss has got sharpened. He does not think that it is he who has been chosen by disaster. Even then at the time of death he is thinking.

"Besides us ever moves a hand,
Unseen, of deadly stroke, and when
It falls on youth—

And deadly stroke falls at this time. When his friend Ilus comes back he sends him signals but he there is no response. How could his friend know that he was enjoying an eternal sleep.

The pathos of the play is accentuated (हढ़ हो जाता है) by the effective use of dramatic irony. It is a sort of contrast (विरोध) in order to bring home the significance of some scenes or lines. Sometimes it accentuates the meaning and sometimes it conveys opposite meaning. It happens when a character unconsciously says something which comes true in future. Sometimes he says something the importance of which is not clear to him as he does not know the things which the audience knows for whom the importance of that is quite clear.

X=O is full of dramatic irony. Pronax says that perhaps the songs of his friend will not get time to take on larger music because of the deadly war. He realizes full significance of this remark when his friend is dead in the same way in which we do. Moreover it is highly ironical on his part to think that Slavius is reading and then to think that he is so careless that he his sleeping with his clothes on. The audience which knows that Salvius is dead can fully realize the contrast between what he says and what has actually happened. In the same way the death of Capys' is highly ironical and pathetic. He is conscious of the approaching disaster but he does not know that it is going to occur to him. Even when he dies he is thinking of a 'deadly stroke that moves in dark. The giving of signal by Ilus again is full of dramatic irony.

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War itself is a big irony (व्यंग्य). It is highly ironical that great wars are fought for trifles. The Trojan war was fought.

"To avenge some wrong done in our babyhood.
On beauty that we have not seen.....

The great people tell that war gives us immortality and ennobles us. They think that "immortality" is (अमरत्व) "immeasurably for" (बहुत दूर) from life and it is a sorry (दुःखद) breeding place (जन्म स्थान) for leisured passions (अवकाश की भावनाएँ) But in reality war destroys so much beauty of life that it is unimaginable. In place of immortality it brings about (उत्पन्न करता है) futility and waste. It does not destroy only the present but future also.

Morcover no side gains in war. It is silly to think that any one gains by it. Here the Victorious and the defeated are all alike. One Trojan soldiers kills a Greek soldier and one Greek soldier kills a Trojan soldier. Gain is nothing, it is zero but loss is limitless. Those who are killed could have worked for the good of mankind. In this way we find that the play is highly moving and is full of irony both dramatic as well as general.

Q. 5. Who is the hero of the play ? X=O ? Give a reasoned answer.

Ans. Generally all plays contain a hero, i.e. (अर्थात) one dominating character or one dominating force. There are certain modern plays in which we can find no hero in the conventional sense of the word. Many plays of Shaw and Galsworthy can serve as illustrations. The play X=O is one such play where no hero is to be found and where all the four characters seen to be equally balanced.

The playwright has drawn characters in pair in this play. Ilus and Pronax are similar in many things. They are brave and they are not afraid of death. They have their own dreams of reforming their respective states. Both go and kill a person successfully. Love of beauty is common to them. For Pronax all lovely thought is a pain. Beauty has been the desire of Ilus since he first walked among the April hedge-rows. There is so little distinction between them that it is difficult to say that either to them is the hero. Actually the writer has here adopted a dramatic device which is called parallelism (व्यक्तियों के चरित्र

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या घटनाओं को समान दिखाना) in order to give the play a universal appeal. (विश्व जनीन प्रभाव)

Equally dominant are Salvius and Capys. They are artists and moved by creative urges. They love beauty and war is perfectly futile for them. Both are waiting for that time when they would be able to fulfil their dreams. Capys thinks that Troy peaceful will be Troy magnificent. Salvius thinks that the world of war is a ghostly world where life moves like a luckless beggar. They love their respective countries and want to turn them into ideal s ate by their creat ve work. Their death is equally moving and charged wit i the irony of fate. The best of the people who could have given joy and light to the world perish at a sud len stroke of death and that too at the time when they are lost in the world of beauty. Again there are only a few individual traits that they have. Either they both should be considered the heroes or neither of them.

Therefore there are four dominant persons in the play and equal stress is laid on all of them. Therefore it is difficult to find any her o in the conventi nal sense of the world. Either all the four persons sh ould be considered the heroes or none of them. This difficulty ari es because the play is an embodiment of an id a which domi nates the whole play and which gives the play a dramatic u i y.

In fact if we go deep into the play we will find that it is life that is the hero of this play but it is life with its charms, with its joy and lights with its visions and the use. All the four characters h ave one thing common. They love life a d hate war. They are n ot afraid of death but they feel that theirs is the age to live and not to die. This sentiment has been beautifully expressed in the words of Pronax.

> "Yet it is bitterness for youth,
> When nothing should be but scrutiny of life,
> Mating, and buildi g towards a durable fame,
> And s tting the hearth stone trim for a lover's cares
> To let all knowledge of these things go, and learn
> Only of death....."

Capys has his own attraction towards life. He finds that all Trojans and Greeks are one. It is a pity that our noon day rhyme is left undone because of death. He also thinks that a bud is surer of flowering in May than youth of developing into

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age because of an ever moving hand, unseen and of deadly stroke. Even Ilus feels that he has spoiled the beauty of many Greek youths by killing them. When Pronax comes and finds Salvius dead he says that "Beauty is broken".

All the characters in the play are interested in building and creating. Pronax wants to make the state cleaner than the statemen have ever dreamed. He wants to bring princedom to every hearth and tell people that they are masters of their fate. Ilus also wants to regenerate Troy by turning all people honest and telling them how to be righteous. Capys and Salvius are interested in creative activities.

Therefore it is life with its building and creations, joys and beauties, hopes and aspirations that dominates the play. It is facing a deadly foe war which means negation (अभाव) of all that for which life stands. Life goes on struggling against premature death caused by war and it meets its tragic end at the hands of death. All the visions and dreams of life that could have been of immense future use are destroyed by a sudden stroke of death.

So if we are to find any hero in the play it is life fighting against death and war. It meets its tragical end. Even then the charms and hopes that if shows to us are worth-while and make life worth-living. This is the dominant idea of the play. X is equal to zero. It means that war is equal to zero. It is life that is equal to infinite value. Though the writer has been able to embody his idea very beautifully in the play, even then it is his idea that dominates the play and not the characters. Therefore it is futile to try to find any hero in the conventional (पारम्परिक) sense of the word in play.

SOME IMPORTANT UNIVERSITY QUESTIONS ANSWERED

Q. 1. What are the special features of a one-act play ? (A. U. 1960)

Ans.

Brevity.

One act-play is the contribution (देन) of the hurry (जल्दबाजी) of modern times. We are so busy that we cannot find enough time to read or to see long things. We like short poems, short stories, short essays and short plays. Therefore,

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brevity is the first and essential feature of a one-act play. As the very name suggests a one-act play generally consists of one act and one scene. Only in a few plays like the "Monkey's Paw" and "X=O" we find more than one scene. But Even in these plays the playwright (नाटककार) has not exceeded the limit of one-act.

Subject matter.

Any subject under the sum can become the theme (विषय) of a one-act play. The only condition is that it must be dramatic (नाटकीय) i.e. it must contain some conflict or tension. The playwright have written one-act plays on social, political and ethical subjects. Some of the one-act plays like "The Golden Doom" may be moral allegoiers. Others may be historical like "The Discovery" and "The Six O' Clock Call". Though no subject is excluded (बाहर किया गया) out of the scope of one-act play it cannot include all the aspects of a subject. Generally it deals with one aspect of a thing. The Discovery deals with a crucial half an hour before the epoch-making (युग का निर्माण) discovery of Columbus. In the same way 'Waterloo' dramatizes only a single day in the life of Corporal Brewster.

Plot.

As the one-act play deals with a single aspect of a thing its plot is simple in construction. There is very small space in one-act play, therefore, we cannot include exposition (प्रस्तावना) complication (द्वन्द का विकास), Climax (चरम सीमा), falling action (अधनति) and catastrophe (उपसंहार).

The plot generally begins somewhere near the climax and ends in climax. Other things are left to the imagination of the audience or they are told in retrospect (पिछली बातों के संस्मरण के रूप में). 'The Discovery' begins when the mutiny is already in the air. When the sailors started from Spain, what their purpose is and why they are in revolt against Columbus, we know all these things through the talks of the characters. The play ends in the climax. What happened afterwards and how the sailors behaved with Columbus after the discovery are all left out.

Three unities.

The most remarkable thing in the construction of the plot is the observance of three unities of action, time and place. It

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means that there should be only a single action in the play; that the time covered by the action of the play should not exceed (बट कर होना) one day and that all the events should happen at one place. Generally the playwrights adhere to these unities because of the small space of one-act play.

Characterization.

It is the characters that breathe life into a play. A one-act play cannot deal with many characters. Generally we find that there is one principal character in it and others are subsidiary (गौड़). Only a single aspect of the principal character can be delen:ated (चित्रित किया जा सकता है) in a one-act play owing to its short length. It is difficult to draw a many sided personality of a character in a one-act play. Subsidiary characters are drawn in brief sketches. The Bishop's Candlesticks centres on the character of the Bishop and to some extent also on the character of the Convict. We get only a glimpse of Bishop's goodness, sympathy and child-like innocence. But not his full personality. In the same way we know only about the evil effect of cruel treatment in jail on the Convict but we do not get a full picture of him.

Dialogues.

In a one-act play there is very little action. We know every thing important about the plot and the characters through dialogues. The chief interest of a one-act play in its dialogues. If a playwright fails in dialogues he will utterly. Keeping in view the importance of the dialogues, they should be brief and well-written. They should be racy and crisp. If their language is stilted (बनावटी) they will fail to impress the audience. It is the dialogues that further (आगे बढ़ाते हैं) the action of a one-act play and throw light on characters. Therefore, they should be suggestive and relevant. Irrelevancy in dialogues can prove disastrous in a one-act play.

Stage directions.

Another important feature of a one-act play is stage directions. A one-act play is small in space and therefore it cannot be overpacked with events and dialogues. There are many things which a playwright has to omit (छोड़ देना) in a one-act play. These things find place in stage directions. The dramatist tells us about the characters and also about the actions

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through the stage directions. Modern stage-craft is so developed that these directions can be easily followed.

Conclusion.

These are some of the important features of a one-act play. Some people think that a one-act play is the abridged (संक्षिप्त) form of a full-length play. But this is a wrong view. A one-act play exists in its own name and it has now assumed an independent role in literature. Its technique is quite different from that of a full-length play. Because of radio, television and repertory theatres it is becoming more and more popular with the people. That it has become a serious rival to the full-length play is beyond doubt.

Q. 2. Account for the popularity of the one-act play.
(A. U. 1961)

Ans.

Hurry of modern life.

Our life is so busy that we cannot spare full three hours for witnessing a full-length play. This hurry and bustle of life has forced us to fall on shorter forms of literature. We prefer lyrics to long poems, short stories to novels, short essays to long treatises. In the same way we like one-act play in place of the plays containing five acts or three acts. Therefore one-act play is quite consistent with the sick hurry and divided aims of present life and does not ask people to afford long hours for enjoying themselves and getting literary pleasure.

Brevity.

The chief reason for the popularity of one-act play is its brevity. People have a general liking for drama as it is full of conflict, tension surprize and suddenness but they prefer one-act play to a full-length play because of its brevity. As the very name suggests a one-act play does not contain more than one-act. In most cases it contains only one scene and adhers to the three unities very strictly. The effect of its brevity is that it generally produces a single dramatic effect which is so concentrated that it inevitably goes home to the hearts of the audience.

Easily adaptable to radio and television.

Owing to its brevity it is very easily adaptable to radio and television. These days there is hardly any house which does not have a radio. In western countries television is as common as radio in India. Therefore people do not have to go any-

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where to witness a one-act play. Without spending anything and without exerting themselves they can get unique literary pleasure while sitting at home. There can be no doubt that radio and television have done much to popularise a one-act-play.

Novelty of technique.

Another attraction of a one-act play is the novelty of its technique. It is a new form of literature and a product of the modern life. It is wrong to suppose that it is a full-length play reduced to one-act. Not that, it exists in its own name and capacity and its technique is quite different from that of the full-length play. Its technique is like that of a flash-light. There is a moment of intense light, all things come into view and then again there is darkness. A one-act play generally takes one incident of life which reveals the whole life in a flash. It is for this reason that the technique of a one-act play has irresistible attraction.

A short but significant view of life.

Over and above in a very small space we can get maximum and significant view of life. There is not much scope in a one-act play to deal with many incidents, many aspects of a subject or many characters. It takes up one incident, one aspect of a subject and also that of a character. But whatever it takes up is highly significant and has an important link with the whole of which it is part. The result is that the modern man who is so short of time can get the maximum in a minimum period. It is to be borne in mind that a one-act play does not take more than forty five minutes for its staging.

Easily staged, Conclusion.

Last but not the least, a one-act play is easy to be staged. It does not cost much and it does not require many characters. For this reason it is a popular feature of the college as well as public functions. No public function can go without a one-act play. Owing to all these reasons it has become a very important feature of modern life. Its popularity is growing day by day and it has already eclipsed the popularity of a full-length play.

Q. 3. What play do you like best in the volume, One-Act Plays of To day ? **(A. U. 1958)**

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Or

Write an appreciation of the play you like most in A Book of One-act Plays. Give reasons for your answer.
(A. U. 1960)

Or

Which of the one-act plays prescribed for you do you like the best and why ? **(A. U. Supp. 1962)**

(नोटः—इस तरह के प्रश्न अधिकतर पूछे जाते हैं। विद्यार्थी किसी भी नाटक को जिसे वे पन्सद करते हैं सबसे अच्छा नाटक लिख सकते हैं। ज्यादातर ऐसे प्रश्नों के उत्तर में हमें किसी एकांकी का "Critical Appreciations" लिखना होता है। फिर भी विद्यार्थियों की सुविधा के लिए "The Bishop's Candlesticks" को सबसे अधिक पन्सद करने के कारण प्रश्नोतर के रूप में लिखे जा रहे हैं)

Ans.

A problem of wide human interest touched.

The problem of good and evil has the notice of all the people from the beginning of civilization. We are puzzled (भ्रमित) to see a lot of good existing with the same amount of evil. Many explanations have been given for resolving (हल करना) this problem. Some like Shakespeare think that good and evil are woven in the fabric (कपड़ा) of life itself. Others think that no man is originally bad. He becomes bad owing to circumstances, environment and heredity (पैतृकता). It is this problem of wide human interest that appears in this play. Even then this play is not didactic (शिक्षात्मक) and whatever impressions we gather we get through the play itself and not through any direct teaching.

The dramatic skill appears in changes from the original story.

The skill with which a subject of great human interest has been vividly dramatized is in no way less important than the subject itself. Norman Mc Kinnel, himself a great dramatist and actor saw the dramatic possibilities of the intensely human situation described in the early characters of the famous novel Les Miserables by Victor Hugo. The technical skill of the dramatist becomes quite clear from the changes that he has made in the original story. In the novel the sister of the Bishop and the maid servant are quite docile (नम्र) and they accept without

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any question the views of the Bishop on every thing. In the play Persome has her own individual personality and think her brother, the Bishop would have been duped by all clever persons but for her. In the original story the Convict steal silver forks and knives and when he is brought back to the Bishop he gives him his candlesticks. In the play the Convict steals the candlesticks and not silver forks and knives. These changes have added to the dramatic effect of the play and have made it more humanly interesting.

Other evidences of dramatic skill.

There are other evidences (गवाहियाँ) of the playwright's technical skill. The plot of the play is well knit and revolves on a highly dramatic incident the theft of the candlesticks. This single incident reveals much about the Bishop, the Convict and Persome, the sister of the Bishop. The opening of the play is highly interesting. An irritated woman talking to a slightly self-conscious maid servant and thinking herself to be cleverer than her brother is a source of amusement. The play reaches its climax with the theft of the candlesticks and ends in a highly impressive and intensely human scene. Dramatic suspense is in abundance in the play and keeps our interest unflagging throughout the play.

Characterization.

But it is characterization where the playwright seems to be touching his high water mark. All the characters are made intensely human and they cannot be reduced to abstract qualities. The Bishop is good, simple-hearted, innocent and loving yet he has his own moments of irritation at the obstinacy of Persome to part with the candlesticks and those of grief at the loss of greatly beloved candlesticks. This makes him look like a person moving in our own world where good comes a cross evil so frequently.

The Convict.

The characterization of the Convict deserves a word of praise. In a very small space the playwright presents him changing from a human being into a beast and from a beast into a human being again. He was a man, worked hard and earned his living. Once a bad year followed and he could not get work. His wife fell ill and was dying from starvation. He could not help himself and he stole in order to save the life of his wife. For

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this small offence he was sentenced to ten year imprisonment and there he was treated so cruelly that man in him was crushed. He became hardened for getting the man in him (मनुष्यता) completely. One day he got an occasion to escape the inhuman prison. But outside it was still worse. He could not get food and he had to remain hidden. He went to the Bishop to steal some food. He was surprized to find his doors open. He was so much touched by his love and goodness that humanity got a second life in his heart.

Convincing conversion of the Convict.

The conversion of the Convict is very convincing. The playwright shows him first behaving like a hardened criminal. He takes out his knife and considers the Bishop a hoax. But the Bishop calls him "son" and shows affection to him. The Convict finds his heart melting but he cannot allow his heart to soften. He steals the candlesticks of the Bishop. When he is brought back to the Bishop he is sure that he will be sent to the jail again and therefore he challenges the Bishop through his eyes to do his worst. To his utter surprize he finds that the Bishop is still loving, good hearted and sympathetic. This topples down the best in him and man in him (मनुष्यता) reappears.

A world of realities.

The world in which we move is not the world of black and white (बिल्कुल खराब, या बिल्कुल अच्छी). It is a world where good is in extricable mixed with evil. The convict is not wholely black and the Bishop is not wholely while. In between the two we find Persome, Marie and the Sergeant who are the representatives of humanity at large. It is because of this living world portrayed in the play that the play is saved from being a wholely didactic peace.

Universal appeal.

Though it is not a wholely didactic peace the importance of love in human affairs is clearly brought home. All the saints and sages and all the great leaders of humanity have emphasized the efficacy of love—not narrow but universal in bittering the lot of humanity at large. The play deals with this love and because of it gains a universal appeal. There is no denying that the play also throws light on inhuman conditions in the prison in the beginning of the nineteenth century and suggests a true way of reforming the prisoners. In spite of this the play has a much vaster

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significance than this. Through its broad treatment of one of the basic questions of human life it will go on appealing to all the people, all the time.

Conclusion.

Because of the reasons stated above the play seems to be the best play in this selection. It is more moving than any other play and it touches the deeper chords of our hearts. There are plays of historical interest, there are plays charged with mystery and the supernatural and there are plays which deal with the lighter aspects of life in this selection but there is hardly any except X=O which deals with a question affecting all irrespective of time and place. Yet X=O cannot rival this play because it lacks a perfect dramatic technique and moreover its appeal is limited.

HOW TO ANSWER QUESTIONS

(A)

This book has been written with a view to helping all sorts of students. All the irrelevant things have been rigorously excluded from this book. It seems necessary to tell the students how to utilize the various things given in this book to the best.

Introduction to the Author.

It is necessary to read this to have a general knowledge about the playwright. After reading it the student will find himself introduced to the various works of the playwright and his chief characteristics as a playwright. It will enable the student to appreciate the play better. But if the student finds it hard to remember all the facts mentioned in it, it can be easily omitted.

Introduction to the Play.

This is a brief introduction to the play necessary for the correct understanding of it. There are many students who are so weak in English that they find it difficult to learn by heart the critical appreciation of the play. For these students it will be advisable to use introduction to the play as critical appreciation. It is brief and therefore students can easily grasp it.

Who is who in the Play.

It is a brief introduction to the characters of the play. For

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weak students it can serve as characterization of the various characters in the play.

Analysis of the Play.

Those students who do not find enough time to read the original play should read the analysis of the play. It will acquaint them thoroughly with the play.

Detailed summary of the Play.

Sometimes students are asked to write the story of the play. For this they will find the summary of the play very useful. Moreover if the students are not able to read the play they must read its summary. They will find it easy to understand the summary as its Hindi translation is given along with it. The reading of summary in English and Hindi will increase the vocabulary of the students.

Critical Appreciation.

When the students are asked to write the appreciation of the play it means that they should give their reasons for liking the play. Critical appreciation means that they should analyse the important dramatic elements in the play. If a student is asked to write the appreciation of the play, he can write the critical appreciation of it without being put to any disadvantage. In the critical appreciation all the important things about a play have been given. It is not necessary that we should always deal with plot, title, characterization, theme and so on while writing the critical appreciation. In some plays certain things are important; in other certain other things are. In critical appreciation we should discuss only important dramatic elements of the play.

(B)

SOME GENERAL INSTRUCTIONS

1. Headings and Sub-headings.

Where ever headings are given in the book they are meant simply as aids to the memory. The students should never give these headings while writing in the examination hall. They do more harm than good to the student.

2. Brevity.

All answers should be brief and to the point. A question should not cover more than four pages of the answer books.

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With the length of the answer mistakes and irrelevancy increase and they do not create a good impression on the examiner.

3. Present tense.

As students generally confuse the tenses it is advisable that they should write characterization in the present tense. However a student can use the past tense if he feels himself at home in English.

4. Quotations unnecessary.

It is seen that many students waste their time in learning quotations by heart. It is difficult to use a quotation appropriately, therefore, it is advisable that the students should not waste their time in cramming quotations. If a student has a good command of English he can use quotations which consist in a line or phrases but it should always be kept in mind that these quotations should fit well in the context.

5. Simple and yet forceful English.

Students should try to cultivate a style of their own. They should not use bombastic words. Moreover they should not try to pack their language unnecessarily with idioms. Idioms are good when they are judiciously used. As many students find it difficult to use them judiciously they can avoid using idioms. Every student should try to guard himself against spelling mistakes and slips of pen. Slips of pen are generally considered to be grammatical mistakes. Therefore a student should carefully go through his answer after having written it. Many students seen to have a dislike for revision but it is necessary to form the habit of it as early as possible.

6. Writing a good hand is necessary.

All the students should attempt at writing a good hand. Some students write so dirty that it creates a bad impression on the examiner. If you have written a word wrong strike it out and write it afresh but do not indulge over-writing. If a student cannot write a good hand he should be at least legible.

These are some general instructions to the students and they may prove useful if followed.

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प्रश्नों का उत्तर किस तरह देना चाहिये

(अ)

यह पुस्तक सभी प्रकार के परीक्षार्थियों के हित को ध्यान में रखकर लिखी गई है। व्यर्थ की बातों का किंचित समावेश भी इस पुस्तक में नहीं किया गया। यह आवश्यक है कि विद्यार्थियों को इस पुस्तक में दी गई सामग्री का सर्वश्रेष्ठ प्रयोग करने के विषय में कुछ निर्देश दिये जाँय।

लेखक का परिचय—नाटककार के विषय में सामान्य ज्ञान प्राप्त करने के लिए इस विषय के अन्तर्गत दी हुई सामग्री को पढ़ना आवश्यक है। इसको पढ़ने के बाद विद्यार्थी को नाटककार की विभिन्न कृतियों तथा नाटककार की भिन्न-भिन्न विशेषताओं का ज्ञान हो जायगा। इस परिचय को पढ़ने के बाद विद्यार्थी को एकांकी के समझने में अधिक मदद मिलेगी। परन्तु यदि विद्यार्थी को इसमें दी हुई बातें समझने या याद करने में कठिनाई हो तो इसे छोड़ा जा सकता है।

एकांकी का परिचय—एकांकी का संक्षिप्त परिचय इसको अच्छी तरह समझने के लिये आवश्यक है। बहुत से विद्यार्थी अंग्रेजी में इतने कमजोर होते हैं कि किसी नाटक का Critical appreciation उनके लिए याद करना कठिन होता है। इस तरह के विद्यार्थी इस शीर्षक के अन्तर्गत लिखी गई सामग्री का प्रयोग Critical appreciation के रूप में कर सकते हैं। यह संक्षिप्त है और विद्यार्थियों को इसे ग्रहण करने में विशेष कठिनता नहीं होगी।

एकांकी के पात्रों का परिचय—इस शीर्षक के अन्तर्गत नाटक के पात्रों का संक्षिप्त परिचय दिया गया है। कमजोर विद्यार्थी इसको चरित्र चित्रण के रूप में भी लिख सकते हैं। यह परिचय संक्षिप्त होने के कारण आसानी से याद हो सकता है।

एकांकी का विश्लेषण—बहुत से विद्यार्थियों को मूल नाटक पढ़ने का या तो समय नहीं मिलता या मूल नाटक उनकी समझ में नहीं आता है। ऐसे लोगों को इस शीर्षक के अन्तर्गत दी हुई सामग्री को अवश्य पढ़ना चाहिये। यह उनको एकांकी से पूर्ण परिचित करा देगा।

एकांकी का विस्तृत सारांश—कभी-कभी विद्यार्थियों से एकांकी की कहानी लिखने को कहा जाता है। इस प्रयोजन के लिए एकांकी का सारांश उनके लिए

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बहुत लाभदायक सिद्ध होगा। इसके अतिरिक्त यदि विद्यार्थी मूल नाटक को नहीं पढ़ पाते तो उन्हें उसका सारांश अवश्य ही पढ़ना चाहिये। अंग्रेजी में दिये हुये सारांश को समझने में विद्यार्थियों को विशेष कठिनता न होगी क्योंकि उनकी सुविधा के लिए अंग्रेजी सारांश का हिन्दी अनुवाद भी दे दिया गया है।

अंग्रेजी सारांश और हिन्दी सारांश को पढ़ने से विद्यार्थियों के शब्द कोष में वृद्धि होगी।

क्रिटिकल एप्रिसियेशन—जब विद्यार्थियों से केवल appreciation माँगा जाय तो उन्हें एकांकी को पसन्द करने के अपने कारण देने चाहिये। Critical appreciation का अर्थ है कि विद्यार्थी से appreciation पूँछा जाय वह बिना किसी विशेष नुकसान के critical appreciation लिख सकता है। क्रिटिकल एप्रिसियेशन में एकांकी के विषय में सभी प्रमुख बातें दे दी गई है। यह कोई जरूरी नहीं है कि हर एक एकांकी का critical appreciation लिखते समय हम उसके plot, title, characterization तथा theme आदि के बारे में लिखें। कुछ एकांकियों में कुछ बातें महत्वपूर्ण होती हैं तथा दूसरे एकांकियों में कुछ दूसरी बातें। critical appreciation में हमको प्रमुख नाटकीय तत्वों की विवेचना करना चाहिये।

(ब)

कुछ सामान्य निर्देश

(१) शीर्षक तथा उपशीर्षक—इस पुस्तक में जहाँ कहीं शीर्षक या उपशीर्षक दिये गये हैं उनका उद्देश्य विद्यार्थियों को याद करने में मदद देना है। परीक्षा में लिखते समय विद्यार्थियों को इन शीर्षकों या उपशीर्षकों का प्रयोग नहीं करना चाहिये। इस तरह की headings देने से विद्यार्थियों को ज्यादा नुकसान होने की सम्भावना रहती है।

(२) संक्षिप्तता—विद्यार्थियों को संक्षिप्त तथा विषय से सम्बन्धित उत्तर लिखने चाहिये। कोई उत्तर पुस्तिका के चार पृष्ठों से अधिक नहीं होना चाहिये। उत्तर जितना ही लम्बा होता है उसमें उतनी ही गल्तियाँ और

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अनावश्यक बातें बढ़ जाता हैं और इससे परीक्षकों के ऊपर भी अच्छा प्रभाव नहीं पड़ता।

(३) वर्तमान काल—ज्यादातर विद्यार्थी tenses के प्रयोग में गल्तियाँ करते हैं। कभी वे किसी चीज को past tense में लिखते हैं और फिर उसी चीज को present tense में लिखते हैं। अच्छा यह हो कि विद्यार्थी चरित्र चित्रण लिखते समय present tense का प्रयोग करें। फिर भी यदि किसी विद्यार्थी की इंगलिश अच्छी हो तो वह चरित्र चित्रण past tense में भी लिख सकता है।

(४) उद्धरण अनावश्यक होते हैं—अक्सर यह देखा जाता है कि बहुत से विद्यार्थी अपना समय quotations रटने में बरबाद करते हैं। प्रायः विद्यार्थियों के लिए उद्धरणों का उपयुक्त प्रयोग करना कठिन होता है। इसलिए अच्छा यह रहेगा कि विद्यार्थी अपना समय quotation रटने में बरबाद न करें। यदि किसी विद्यार्थी की अंग्रेजी अच्छी हो तो वह एक पंक्ति के उद्धरणों या वाक्यांशों के उद्धरणों का प्रयोग कर सकता है। परन्तु इस बात को ध्यान में रखना चाहिये कि quotation का प्रयोग उपयुक्त हो।

(५) सरल तथा प्रभावशाली अंग्रेजी—विद्यार्थियों को अपना स्वयं का स्टाइल विकसित करने की कोशिश करना चाहिये। उनको बहुत कठिन शब्दों का प्रयोग नहीं करना चाहिये। इसके साथ ही साथ उन्हें अपनी भाषा में अनावश्यक मुहावरे नहीं भरना चाहिये। अगर मुहावरों का बुद्धिमानी से प्रयोग किया जाय तो वे अच्छे होते हैं। क्योंकि बहुत से विद्यार्थी इन मुहावरों का ठीक से प्रयोग नहीं कर पाते इसलिए वे अगर मुहावरों का प्रयोग न करें तो ठीक है। प्रत्येक विद्यार्थी को spelling mistakes और जल्दबाजी की गल्तियों से बचना चाहिये। जल्दीबाजी की भी गल्तियों को ग्रामर की गल्तियों में मान लिया जाता है। इसलिए प्रत्येक विद्यार्थी को अपना उत्तर लिखने के बाद फिर से उसको दोहराना चाहिये। बहुत से विद्यार्थियों को अपने उत्तर को दोहराना बड़ा कठिन सा मालूम होता है परन्तु जितना जल्दी हो सके उन्हें इसकी आदत डालनी चाहिये।

(६) साफ-साफ लिखना जरूरी है—सभी विद्यार्थियों को साफ-साफ

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लिखने का प्रयत्न करना चाहिये। कुछ विद्यार्थी इतना गन्दा लिखते हैं कि उसका बहुत बुरा प्रभाव पड़ता है। अगर तुमने कोई शब्द गलत लिख दिया है तो उसे काट दीजिये और दुबारा लिखिये परन्तु उसी शब्द के ऊपर बार-बार लिखने की कोशिश न कीजिये। अगर कोई विद्यार्थी बहुत अच्छा नहीं लिख सकता है तो उसे कम से कम इस प्रकार लिखना चाहिये कि उसका लिखा हुआ पढ़ लिया जाय।

उपरोक्त, विद्यार्थियों के लिये कुछ सामान्य निर्देश हैं और यदि इनका अनुसरण किया जाय तो विद्यार्थियों को लाभ पहुँच सकता है।

A LIST OF IMPORTANT QUESTIONS

1. Write an appreciation of the play "The Golden Doom".
2. Give a character-sketch of Columbus. **(V. Imp.)**
3. Give a critical appreciation of the play? 'Discovery'. **(V. Imp.)**
4. 'Waterloo' is a delightful comedy full of pathos and humour. Discuss.
5. Write a character-estimate of Corporal Brewster.
6. Write a critical appreciation of the play "The Bishop's Candlesticks". **(V. Imp.)**
7. Give a character sketch of the Bishop. **(V. Imp.)**
8. Give an estimate of the character of the Convict. **(V. Imp.)**
9. "The Six O' Clock Call" dramatizes an actual incident in the life of Queen Victoria. Discuss
10. Discuss how supernaturalism and realism are beautifully blended in the play "The Monkey's Paw". **(V. Imp.)**
11. The Monkey's Paw is a highly moving tragedy. Discuss **(V. Imp.)**
12. Discuss the underlying idea of the play X=O by Sir John Drink water.
13. Attempt a critical appreciation of the play X=O.
14. Which play do you consider the best in your selection of one-act plays? Give a reasoned answer.

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Chapter I

THE GOLDEN DOOM

Meanings Of Difficult Words and Allusions

Page 3

Golden—made of gold, good सुनहरा, अच्छा। **Doom**—catastrophe विपत्ति। **Deadly**—awfully बहुत ज्यादा। **Sultry**—hot and oppressive बहुत गरम। **I would**—I wish मैं इच्छा करता हूँ। **The Gyshon**—a fictitious river एक कल्पित नदी का नाम। **To thunder**—बिजली का कड़कना। **Fall**—downfall पतन। **Dynasty**—royal family राजवंश। **Night fall**—the coming of night शाम। **Row**—to sail a boat नाव चलाना। **Barge**—a small boat—एक छोटी सी नाव। **Ambassadors**—राजदूत। **Whisper**—to speak in a low voice फुसफुसाना। **Concerning**—in regard to विषय में। **Spare**—save बचा देते हैं। **Swallow up**—caused to disappear नष्ट हो जाना। **Palace**—राजमहल। **Citadel**—fortress छोटा सा किला। **Apes**—monkeys of a kind एक तरह के बन्दर। **Woods**—jungles. **Beasts**—wild animals जंगली जानवर। **Desert**—रेगिस्तान। **Seldom**—very rarely बहुत कम। **Placates**—satisfies सन्तुष्ट करता है। **Scorn**—to laugh at हंसना। **Plague**—महामारी। **Earthquake**—भूचाल।

Page 4

Commanders—generals सेनाध्यक्ष। **Prefects of cities**—governors of cities शहरों के शासक। **Hark**—listen सुनो। **Stranger**—an unknown person एक अपरिचित व्यक्ति। **Wanders**—moves about. **Gazing**—staring घूरना। **Thessaly**—a district in Greece यूनान का एक प्रदेश। **Sacred**—holy पवित्र। **Hand in hand**—हाथ में हाथ डाले हुये। **Sight**—vision दृष्टि। **Plain**—मैदान। **Bash**—a fictitious name of a drug supposed to be chewed in the days of old—एक कल्पित नशीली वस्तु का नाम। **Hoop**—घेरा। **Pouches**—a small bag carried in the pocket.

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Page 5

Frighten--to terrify डराना। **Lump**—a piece टुकड़ा। **Stream**—a small river एक छोटी सी पानी की धारा। **Rhymes**—तुक। **Purple**—बैंजनी। **Scan**—fit in with metre छन्द में उपयुक्त होना। **Horrid**—disagreeable न अच्छी लगने वाली। **Mark**—sign चिन्ह। **Watches**—looks with attention ध्यान से देखती है। **Hilk folk**—people living on hill पहाड़ी लोग। **Wax**—grow बढ़ जाना। **Uneasy**—restless बेचैन। **Ransom**—often freedom of somebody in exchange for money पैसा देकर किसी को मुक्त करा लेना। **Dower**—to give dowery दहेज देना। **Miners**—खान खोदने वाले। **Opal**—एक कीमती पत्थर जिसमें तरह तरह के रंग दिखाई देते हैं। **Turquoise**—हरे और नीले रंग का कीमती पत्थर। **Quaries**—place from where stones are got. **Mighty**—powerful शक्तिशाली। **Crush**—supress दबा देना। **Jealous**—envious ईर्ष्यालु।

Page 7

Furtively—stealthly चोरी से। **Spy**—detective जासूस। **Cease**—stop बन्द कर देते हैं। **Smartly**—actively फुर्ती से। **Whistle**—सीटी बजाना। **Lower**—to make low नीचा करना।

Page 8

Shifts—places रखता है। **Motion** गति। **Pace**—step कदम। **Drove him away**—made him leave the place भगा दिया। **Spears**—भाले। **Motive that which causes somebody to act** कार्य करने की प्रेरणा।

Page 9

Treason—treachery to one's country or ruler देश द्रोह, राजद्रोह। **Interpreted**—explained. **Prophet**—person who teaches religion and claims that his teaching comes to him directly from God मसीहा। **Winding**—zig-zag. **Dahoori**—a fictitious game एक कल्पित लेखक का नाम। **Zericon**—a fictitious city एक कल्पित शहर। **Windy**—open खुला हुआ। **Heaven**—sky आकाश।

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Page 10

Idle man—scamp, worthless person. **Rhyme**—verse छंद। **Idle**—worthless बेकार। **Cloaks**—लबादे। **Gladden**—make happy. **Dons**—puts on पहन लेता है।

Page 11

Chanting—saying 'mantras' मंत्र कहते हुये। **Larimonas**—Lahee.....**Areelonar**—coined words of a magic charm जादू का कल्पित मन्त्र। **Warning**—चेतावनी। **Secret**—mysterious रहस्यमय। **Look for**—search for ढूँढ़ते हैं। **Turned**—changed बदल गई है। **Summon**—call बुलाइये।

Page 12

Aright—correctly ठीक से। **Muttering**—murmuring. **Bended**—stooped झुका हुआ। **Scribe**—a person who writes for others दूसरों के लिये लिखने वाला। **Hath**—has. **Insolence**—conceit घमंड। **Hoard**—heap ढेर। **Inherited**—got in inheritance उत्तराधिकार में पाया। **Ill-natured**—not properly cultivated. **Nursed**—brought up बनाया। **Prosperity**—सम्पनता। **Boundaries**—सीमायें। **Barren**—which does not produce any thing बंजर। **Naughty**—mischicvous, here it means unruly अनियन्त्रित। **Lo**—look here. **Indeed**—in fact वास्तव में। **Reveller**—a person having a gay time मनमौजी। **Yonder door**—सामने का दरवाजा। **Frozen**—ice covered वर्फ से ढके हुये।

Page 13

Wear—put on पहनना। **Neglecting**—not caring for. **Ancient**—old प्राचीन। **Soar**—to fly high आकाश में ऊँचे उड़ना। **Doomed**—condemned—सजा दी। **Illustrious**—famous प्रसिद्ध। **Jest**—joke मजाक। **Overthrew**—ruined विनाश कर दिया। **Oppressed**—rule cruelly सताना। **Humble**—modest विनम्र।

Page 14

Hearken—listen. **Twinkling**—झिलमिलाते हुये। **Blink**—shut and open eyes quickly आखें झपकाना। **Stead-fast**—

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firm दृढ़। **Sacrificial**—बलिदान के। **Trod**—walked. **Fetch**—go and bring जाकर लाओ। **Altar stone**—a stone on which sacrifice is made. **Avail**—to be of use लाभदायक होना। **Avert**—to ward off टालना।

Page 15

Reign—rule शासन करना। **Uncrowned**—without crown मुकट के बिना। **Spices**—सुगन्धित मसाले। **Incense**—सुगन्ध, धूप। **Cast**—throw. **Laid**—put. **Shrivel**—cause to become dry or curled सिकोड़ देना, नष्ट कर देना। **Brittle**—which can be easily broken भंजनशील। **Envied**—were jealous of. **Denies**—does not allow. **Departed**—gone, set. **Roam**—wonder घूमती है। **Abiding**—permanent. **Revealed**—opened. **Sceptre**—राजदंड।

Page 16

Overtake him—fall on him. **Unjust**—without justice अन्यायपूर्ण। **Crouching**—lowering in fear भय से आतंकित।

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Chapter II

DISCOVERY

Meanings of Difficult Words and Allusions

Page 19

Santa Maria—the name of the ship जहाज का नाम। **Poop**—raised deck at the stern of a ship जहाज के पिछले भाग का एक उठा हुआ हिस्सा। **Indeterminated**—undecided. **Glued**—fixed. **New world**—the land which columbus hoped to discover वह देश जिसे कि कोलम्बस खोजना चाहता था। **Thunder bolt**—flash of lightening with a thunder बिजली की कड़क। **Wretch**—miserable person दुःखी व्यक्ति। **Quaking**—shaking काँपना। **Pause**—stop.

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Stocked—packed with भरा हुआ। **Visions**—dreams स्वप्न। **Pining**—longing for इच्छा करते हुये। **Santisma Maria**—by Holy Mary. **Gracious**—full of grace अच्छा।

Page 20

Irritable—quick to lose temper चिड़चिड़ा। **Teething**—when teeth are coming out जब दांत निकल रहे हों। **Crossed**—opposed. **Scarcely**—hardly मुश्किल से। **Distinguishable**—जिसे सुना जा सकता हो। **Keg**—a small barrel. **Rum**—a kind of wine एक प्रकार की शराब। **Devil**—शैतान। **Dumb**—silent चुप। **Furious**—very angry. **To keep up our spirits**—to be happy. **Assumed**—taken up again फिर से ग्रहण की हुई। **Assuidity**—constant and careful attention. **Rigging**—जहाज में पतवार आदि को ठीक करना। **Coast**—किनारे. **Humouring**—pleasing him खुश करते हुये। **Bats**—चमगादड़। **Give way**—yield. **Entertaining**—having. **Mutinous**—rebellious विद्रोही। **Mutiny**—विद्रोह। **Ugly**—भद्दा.

Page 21

Prematurely—before time समय के पहले। **Complexion**—colour of the skin. **Fair**—white. **Ruddy**—red लाल। **Repose**—in rest आराम में। **Melancholy**—sad उदास। **Trifle**—a little थोड़ा सा। **Suspicious**—संदेहशील. **Guttering**—burn unsteadily टिमटिमाना। **Sullen**—silently bad tempered. **Scowl**—expression of anger गुर्राहट। **Surly**—bad tempered चिड़चिड़ा। **Discontent**—dissatisfaction असंतोष। **Stationary**—not moving or changing. **Simultaneously**—एक साथ। **Emerges**—comes from. **Hatch way**—a door in a ship's deck through which cargo is moved. **Easterly**—in the eastern direction पुरवैया। **Crew**—मल्लाहों का समूह।

Page 22

Sweet hearts—beloveds प्रेमिकायें। **Warrant**—to justify. **Descend**—to go down नीचे उतरते हैं। **Madre de Dios**—Mother of God. **Relaxation**—comfort आराम। **Involuntarily**—

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automatically अपने आप। **Prone**—inclined झुका हुआ। **Diffidence**—lack of confidence आत्म विश्वास की कमी। **Receding**—going back. **Glittering**—bright चमकीला। **Unchartered**—boundless.

Page 28

Phenomena—things that are perceived by senses प्राकृतिक घटनायें। **Confess**—acknowledge मानना। **Compass**—Mariner's compass कुतुबनुमा. **Simpleton**—a foolish person मूर्ख। **Superstitious**—believing in susperstition अन्धविश्वासी। **Prying**—inquire too curiously बहुत उत्सुकता से देखना। **Humility**—नम्रता। **Pursue**—follow. **Voyage**—सामुद्रिक यात्रा। **Portent**—omen लक्षण। **Curb**—control लगाम। **Unbridled**—uncontrolled अनियन्त्रित। **Suffice**—be sufficient. **Appeased**—satisfied. **Blight**—curse. **Implant**—put into. **Provide**—give. **Paneta**—good heavens. **Frowning**—showing anger.

Page 24

Privileged—having privileges. **Company**—society साथ। **Reluctantly**—unwillingly. **Impetuously**—violently. **Desperate**—full of despair निराशा से भरी। **Surges**—swells. **Growl**—गुर्राहट। **Bade**—ordered. **Roar**—loud sound. **Ominous**—threatening.

Page 25

Sneaking—moving stealthly चुपचाप चोरी से चलता हुआ। **Obsolete**—dead. **Jack**—a common person साधारण व्यक्ति। **Sting**—bite काटते हैं। **Mumbling**—speaking words in a low voice. **Grumbling**—complaining. **Spasmodically**—in a sudden convulsive movement. **Endurance**—tolerance सहिष्णुता। **Mortal**—one who dies i.e. a man. **Bear**—tolerate. **Ingratiating**—pleasing. **Shifts**—changes. **Propinquity**—nearness सामीप्य।

Page 26

Merit—worth योग्यता। **Instruments**—means साधन। **Oddly**—peculiarly विचित्र ढंग से। **Withstand**—oppose. **Saviour**—

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Christ जो मनुष्य जाति का उद्धार करेंगे. **Veil**—पर्दा curtain. **Obscured**—conccaled. **Prophecy**—statement that tells what will haypen भविष्यवाणी। **Holy write**—the Bible. **Ordained**—destined, appointed by God ईश्वर के द्वारा चुना हुआ। **Heaven**—God. **Gain**—advantage. **Spoiling**—are eager for उत्सुक। **Stoutest**—सबसे अधिक मजबूत। **Snarling**—growling गुर्राना। **Beasts**—जानवर।

Page 27

Shan't—shall not. **Carcass**—the dead body शव। **To be in irons**—to be in chains जंजीरों से बँधा होना। **Uproar**—loud sound. **Perceptible**—जो देखा जा सके।

Page 28

Calmly—peacefully. **Perform**—do. **Excitement**—उत्तेजना। **Duped**—befooled. **Day in, day out**—continuously. **Helm**—handle or wheel for moving the ship. **Navigate**—steer जहाज चलाना। **Track**—path रास्ता। **Wont**—habit आदत। **Abundant**—plentiful बहुत अधिक। **Resourcefulness**—साधन। **Discretion**—wisdom विवेक। **Calling**—profession पेशा। **Sovereigns**—the King and the Queen **Fall out**—to quarrel. **Froth**—foam फेना। **Scum**—froth which forms on the surface of some boiling liquid उबाल का फेन।

Page 29

Huddled—crowded in disorder. **Snarl**—speak in a harsh voice. **You're**—you are. **Bounds**—springs. **Tumultously**—in an uproar शोर गुल में। **Pitch**—throw **Overboard**—over the side of a ship into water. **Renegade**—a person who changes his religious beliefs, traitor. **Stampede**—disorderly movement भगदड। **Whelp**—young dog पिल्ला। **Lick spittle**—थूक चाटने वाला। **Growl**—make a low threatening sound. **Set out**—start on a journey. **Radiant**—brilliant चमकती हुई। **Dominion**—kingdom. **Redeem**—save. **Seaweed**—समुद्री

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घास । **Outgoing**—going back. **Tide**—ज्वार । **Mast**—लकड़ी का लट्ठा जो पतवार को सम्हालता है । **Hollowed**—made hollow पोले बना दिये गये ।

Page 30

Worms—कीड़े. **Obedience**—obeying आज्ञाकारिता । **Bubbles**—ball of air or gas that rises to the surface बुलबुले । **Burst**—फट जाते हैं । **Contact**—touch सम्पर्क । **Gleaming**—shining चमकती हुई । **Loyal**—faithful स्वामिभक्त । **Devoted**—dedicated. **Emotion**—feeling भाव । **Ungrateful**—thankless अकृतज्ञ । **Scraping**—clearing साफ करते हुये । **In question**—under suspicion सदेह में । **Peers**—looks with attention ध्यान से देखता है । **Earnestly**—seriously गम्भीरता से । **Hastily**—hurriedly शीघ्रता से । **Betters**—better people. **Surlily**—in a bad tempered way. **Dark deeds**—evil deeds बुरे कार्य । **Slink**—to move stealthly चोरी से जाना । **Desperate**—in extreme despair हताश. **Irony**—व्यंग्य । **Reminding**—याद दिलाना । **Thinks better of it**—drops the idea of it. **Shame faced**—showing shame. **Several**—many. **Sheepish**—humble, shy.

Page 31

Overwrought—overpowered वशी भूत । **Steady**—firm दृढ । **Seives**—catches पकड लेना । **Decends**—goes down. **Faintly**—dimly. **Flickering**—not burning steadily टिमटिमाते हुये । **Delirious**—beside himself, forgetting all. **To heave to**—to cause a ship to come to stand still without anchoring विना लंगर डाले रोकना ।

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Chapter III

WATERLOO

Meanings of Difficult Words and Allusions

Page 35

Front—सामने का। **Cook**—पकाना। **Range**—distance दूरी। **Rude**—rough. **Impossible**—that cannot be endured. **Bear skin**—a tall furry cap worn by soldiers in Guards' regiments राजा की रक्षा करने वाले सैनिकों द्वारा पहने जाने वाली फर की लम्बी टोपी। **Rack**—a frame work with bars, pegs etc. for holding things, hanging things अलमारी। **Country girl**—a girl from a village. **Effects**—articles सामान। **Timidly**—fearfully भय से। **Band box**—light card-board box for millinery हैट तथा औरतों के फीते आदि रखने का दफ्ती का डिब्बा। **Apron**—a loose cloak. **Fire place**—place where fire is burned. **Portrait**—picture. **Next door to**—very near **Is n't**—is not. **Lit**—lighted जलाया. **Nice sort of a part**—a fine person, spoken ironically. **Neglected**—not cared for.

Page 36

Won't—will not. **Would n't**—would not. **I'd**—I would be. **Nasty**—dirty and annoying खराब। **I'm**—I am. **Pat**—a small mass of butter formed by patting—मक्खन की गोली। **Bacon**—salted or smoked meat from the back or sides of a pig सुअर के बगल या पीछे का गोश्त। **Essex**—a place in England. **Blush**—feel shy शरमा जाना। **Rasher**—a slice of bacon or ham to be fried. **Frying pan**—भूंजने का बरतन। **Hob**—flat metal shelf at the side of a fire-place where pots and pans can be kept warm or a kettle boiled चूल्हे के पास धातु की अलमारी जहाँ पर बरतनों को गरम रखा जा सकता है। **Warm**—make hot. **Guards**—सैनिकों का समूह जो राजा की रक्षा करता है, सेना। **Waterloo**—a place where Duke of Wellington defeated Napoleon in 1815. **A word**—a brief talk संक्षिप्त बातचीत। **Butts**—shooting range चाँदमारी की जगह।

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Carbine—short rifle used by soldiers on horse back. **Artillery**—तोपखाना । **Gunners**—men in artillery. **Barracks**—rooms in which soldiers live. **Bustling**—move quickly and excitedly. **Leyton**—the village from which the girl has come. **He's**—He has. **Boney part**—The English nicknamed Napoleon "Boney" in the days of war with him. The Sergeant thinks that this was the first part of his name. **Beside**—by the side of—बगल में । **Standing tiptoe**—on the fingertips of feet पैरों की उंगलियों पर । **Craning**—stretching फैलाते हुये । **Writ**—written. **Small print**—छोटे अक्षरों में लिखा हुआ ।

Page 38

Impressively—in an imposing way महत्वपूर्ण ढंग से । **Heroic**—brave. **Top**—चोटी । **Ceremony**—function उत्सव । **Prince Regent**—George IV acted as Regent during the madness of his father, 1801—1820. **Flank**—right or left of an army. **Recognition**—acknowledgement स्वीकृति । **Valour**—strength शक्ति । **Recent**—हाल का । **Memorable**—worth remembering. **Coald streams**—सेना की कम्पनियों का नाम । **Hugymount**—a place near Waterloo. **Dispatched**—sent in haste. **Rear**—पीछे । **Reserve**—kept reserved सुरक्षित । **Ammunition**—gun powder बारूद । **Trumbrils**—carts बैलगाड़ियाँ । **Howitzer**—short gun for firing shells. **Ignited**—lighted. **Hedge**—झाड़ी । **Exploded**—burst out फट गई । **Blowing**—exploding. **Comrade**—साथी । **Daunted by**—afraid of डरा हुआ । **Turned**—मोड़ दिये । **Hurled**—threw withforce फेंक दिया । **Urging**—driving ahead आगे हाँकते हुये ।

Page 39

Treasure—to keep safe सुरक्षित रखना । **Tribute**—homage. **First gentleman**—the Prince Regent. **Realm**—kingdom, राज्य । **Mantel**—structure of wood, marble etc., above and around a fire place. **Rations**—food भोजन ।

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Tottering—walk with weak, unsteady steps. **Gaunt**—lean and thin दुबली पतली। **Doddering**—walk in a shaky way. **Wizened**—shrivelled and dried up. **Clasped**—joined बांधे हुए। **Stares**—gazes. **Aghast**—fearfully भय से।

Page 40

Querulously—लड़ते हुये। **Nips**—bites. **'Em**—them. **Gnarled**—twisted and rough. **Knuckles**—bones at finger joints. **Schnapps**—alcoholic drink resembling Holland gin. **Rum**—a kind of wine. **'Eat**—heat. **Gimme**—give me. **Speak out**—speak loud जोर से बात करना। **Folks**—people's लोगों की। **Aint**—are not. **Chuckling**—smiling. **Jarge's** George's. **Gal**—girl. **Lord**—Lord भगवान। **Mumbles**—speaks in a low voice. **Un**—one व्यक्ति। **Jimini**—Gemini-a constellation appearing like twins, an oath. **Chousing**—tricking धोखा देना। **Bull pup**—a kind of pup कुत्ते का बच्चा। **Took the shillin**—joined the army.

Page 41

Bootiful—beautiful. **Lief**—gladly. **Respec's**—respects. **Ha'**—have. **O'**—of. **Voraciously**—greedily लालच से। **Middlin goodish**—quite good. **Stage**—coach घोड़ा गाड़ी। **Mornin'**—morning. **Afeared**—afraid of. **New fangled**—new things. **A-conin' to**—is coming to. **Nigh**—nearly. **Burned out**—exhausted. **Took the bounty**—accepted gratuity on retiring from the army फौज से पेन्शन ली।

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Nodding—moving head सिर हिलाते हुये। **Ye**—you. **A**—laughin-laughing. **Paregoric**—a soothing medicine. **Phlegm**—cough. **Peepin**—looking out. **Lass**—girl. **Oxfordshire**—the name of the regiment.

Page 43

New-fangled—new coined. **Dook**—Duke of Wellington who defeated Napoleon in 1815. **Light bobs**—soldiers of

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light infantry—पैदल सैनिक। **Swing**—swinging movement. **Toobes**—the bronchial tubes that help in taking breath. **Card**—membership card of the club. **Slapping**—थपथपाते हुये। **Darn**—रफू करना। **Amiss**—wrong. **Stocks**—wide band of stiff linen worn around the neck by men in former times—टाई की तरह का एक लिनेन का टुकड़ा जो गरदन के चारों तरफ पहले पहना जाता था। **Would ha' had a word there**—must have said something—कुछ न कुछ कहा होता। **Beckoning**—calling. **Braid**—silk or linen woven into a band. **Threshold**—doorway. देहलीज।

Page 44

Grounds—touches the ground जमीन से स्पर्श करते हुये। **Frightened**—afraid डरा हुआ। **Stripes**—the three stripes which a sergeant wears on his dress in order to indicate his rank तीन फीते जो सार्जेन्ट अपनी ड्रेस पर अपना पद सूचित करने के लिए लगाता है। **One in my day**—Corporal Brewster got only one stripe because corporal gets only one. **Folds it up**—rolls up—मोड़ कर रख लेती है। **Spokesman**—one who speaks for others प्रवक्ता। **Mates**—companions साथी। **Bust out**—burst out. **Non-commissioned**—not having commission. **Mess**—company of persons taking meals together. **Baccy**—tobacco—तम्बाकू। **Grog**—drink of rum, whisky etc. mixed with water. **A waitin'**—waiting for प्रतीक्षा करते हुये।

Page 45

The dogs—here used affectionately for the gunners who are eager to see Corporal Brewster यहाँ पर उन सैनिकों के लिये प्रयुक्त हुआ है जो कारपोरल ब्रूस्टर को देखना चाहते हैं। **Holds**—continues. **Drop in**—visit Non-com.—non-commissioned. **Straggler**—a person who is left behind वह व्यक्ति जो पीछे छूट जाता है। **Call**—call from God ईश्वर के यहाँ से पुकार। **To muster up**—gather together एकत्रित होना। **Sobs**—सिसकियाँ।

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Soothing—comforting सांत्वना देते हुये। **Fret**—worry चिन्ता करना। **Ere's**—Here is. **Amber**—clear yellowish brown gum used for making ornaments. **Fire-lock**—gun. बन्दूक। **Feel**—touch स्पर्श। **Musket**—old style of gun, formerly used by foot-soldiers एक पुरानी तरह की बन्दूक। **Manual**—instructions (निर्देश) given in the army book. **Cock**— घोड़ा दबाना। **Priming**—gunpowder used to fire the charge of a gun. **Breech**—back part of a rifle or gun barrel (नली) where the cartridge (गोली) is placed. **Flies open**—gets open खुल जाती है। **Halves**—more than a half आधे टुकड़ों में। **Wrong end**—wrong place गलत जगह। **Ram rod**—iron rod for ramming (भरने के लिए) the charge (बारूद) into old guns. **Afore**—before पहले। **Brown Bess**—the old army flintlock musket. **Come up to**—equal मुकाबला कर सकती है।

Page 47

Growed—old. **I'll lay**—I will bet मैं बाजी लगा सकता हूँ। **Moorin' about**—moaning about, mumbling क्या बड़बड़ा रही हो। **Hearten**—cheer me up. **Owdacious**—audacious—oppressive परेशान करने वाली। **Plague**—trouble परेशान करना। **Feebly**—with weakness कमजोरी से। **Parson**—priest पुरोहित, पादड़ी। **Spec's**—expect.

Page 48

Get off—start reading. **Joshua**—a book of the Old Testament. **Israelites**—people living in Israel यहूदी। **Ain't** is not. **Armageddon**—the final conflict between the nations described in the Bible राष्ट्रों के बीच में अन्तिम युद्ध जिसका वर्णन बाइबिल में किया गया है।

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A tap—a light knock. **Civilian**—not military असैनिक। **Costume**—dress. **Roll**—list. **Ridgement**—regiment. **A**

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full muster—a full company of soldiers. **Staggers**—falters लड़खड़ाता है। **Prevent**—stop. **Steady**—be firm. **Near gone**—near dead.

Page 50

Scarce—hardly मुश्किल से। **Bobbish**—well. **Jints**—joints जोड़। **How's**—how is. **Inhaler**—नाक से सूँघने वाला। a thing which is in haled. **Pill**—गोलियाँ। **Thimble**—a small cap worn on the thumb and fingers while sewing—अँगूठे तथा उंगलियों पर सीते समय पहने जाने वाली धातु की टोपी।

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Reserves—companies kept in reserve. **Proosians**—Prussians. **Half-crown**—a coin एक सिक्का। **Grig**—Gregory. **Lancer**—a person using a lance भाला। **Trifle**—an unimportant thing. **If I'm called**—If I am dead. **Grudge**—be unwilling to give. **Coffin**—a box in which dead body for burial is kept. **I'll see to it**—I will see that it is done.

Page 52

Frightens—makes afraid डरा देता है। **Advise**—to give advice सलाह देना। **Abruptly**—all of a sudden यकायक। **As if he were long for this life**—going to live for a long time. **Convendish**—a kind of tobacco. **Bite**—sharpness. **To get straight**—to be ready. **Mess**—confusion गड़बड़ी। **Sounds**—seems. **Marching orders**—orders for going जाने के लिये आदेश।

Page 53

Earnest—sincere. **Accustomed to**—habituated अभ्यस्त। **Have a full muster now**—the whole 3rd Guards is assembled in Heaven तीसरे गार्डों की पूरी सेना स्वर्ग में इकट्ठी हो गई हैं।

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Chapter IV

THE BISHOP'S CANDLESTICKS

Meanings of Difficult Words and Allusions

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Fireplace—place where fire is kept in the room. **Mantelpiece**—structure over the fire place. **Oak**—a kind of wood एक प्रकार की लकड़ी। **Settle**—a long wooden seat with a high back and arms. **Cushions**—गद्दे। **Crucifix**—model of the Cross with the figure of Jesus on it क्रास के ऊपर ईसामसीह की मूर्ति। **Dresser**—a piece of kitchen furniture with shelves for dishes and cupboard below तश्तरियाँ आदि रखने के लिये खुली अलमारी। **Cupboard**—a shelf for keeping food खाना रखने की अलमारी। **Candlesticks**—stand for candles—मोमबत्तियों के रखने का स्टैन्ड। **Strangely**—peculiarly विचित्र रूप से। **Surroundings**—environment वातावरण। **Stirring**—shaking चलाते हुये। **Soup**—शोरवा। **Lying**—spreading—**Tended**—looked to ध्यान रखा। **Rude**—rough भद्दा। **Rebuke**—to scold डाँटना।

Page 58

Imitating—copying नकल करते हुये। **Stupid**—fool बेवकूफ। **Chatter**—to talk idly बेकार की बातें करना। **Mon Die**—my God! **Parrot**—तोता। **Nincompoop**—silly person मूर्ख व्यक्ति। **Monseigneur**—Mr. श्रीमान्। **Poorly**—ill बीमार। **Gratitude**—thankfulness कृतज्ञता। **Salt-cellars**—small open containers for salt नमक रखने के छोटे-छोटे पात्र।

Page 59

Horrorterror—भय। **Witch**—चुड़ैल। **Bed-ridden**—confined to bed बिस्तरे में लगी हुई। **Lazy**—idle सुस्त। **The bailiff**—Landowners agent or manager जमींदार का करिन्दा। **Threatened**—menaced धमकी दी। **Estate**—जागीर। **Dot**—a woman's marriage portion दहेज। **Starve**—die from hunger भूख से मरना।

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Disgracefully—awfully अत्यधिक। **Comfort**—आराम। **Curtsy**—bending the knees by women to show respect. **Presently**—immediately तुरन्त। **Drives in**—comes in with force अन्दर आ जाता है। **Comforter**—warm scarf मफलर। **Hurt**—harm.

Page 61

Spoilt—gone bad खराब हो गया। **It serves you right**—you have got the right punishment तुम्हें ठीक ही सजा मिली। **Smells**—gives smell. **Delicious**—tasteful स्वादिष्ट। **Pretent**—poses बहाना करती है। **Call on**—visit. **Charity begins at home**—पहले घर में दिये जलाये जाते हैं और फिर मस्जिद में। **Dupe**—victim शिकार। **Idle**—worthless बेकार। **Scamp**—an idler आवारा। **Parish**—division of a county with its own church and priest. **Ridiculous**—silly हास्यास्पद। **Mend**—सुधारना। **Humph**—exclamation of doubt or dissatisfaction.

Page 62

Can't—cannot. **Minx**—impudent girl उद्धत लड़की। **China**—चीनी मिट्टी के बरतन। **Off**—से। **Wretch**—miserable person. **Audacity**—impudence दुस्साहस। **I gave her such a talking**—I rebuked her so much मैंने उसको इतना डाँटा। **Effect**—प्रभाव। **Distress**—pain you. **Gesture**—movement of body भाव। **Comic**—laughable हँसाने वाला। **Despair**—dejection निराशा। **Dispose of**—बेचना। **Grieved**—made unhappy दुखित। **Incorrigible**—that cannot be corrected जिसको सही नहीं किया जा सकता। **Concern**—anxiety चिन्ता।

Page 63

On her death bed—while dying मरते समय। **Remembrance**—memory स्मृति। **To set such store by**—to value so much इतना अधिक महत्व देना। **Tire**—fatigue थकाना। **Stirs**—rakes up आग को कुरेदना। **Trim**—to set the flame right बत्ती ठीक करना। **Shivers**—shakes कांपता है। **Slightly**—a little थोड़ा सा। **Stealthly**—secretly चोरी से। **Seizes**—gets hold of पकड़ लेता है। **Hoarsely**—roughly भर्राये स्वर से।

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I'm too old a bird to be caught with chaff—It is a proverb and it means that Jam too clever to be deceived. **Rouse**—to wake up जगा देना। **Wolf**—hunger भूख। **Tear**—to rend फाड़ना। **Entrails**—bowels आंतें। **Risk**—to take a chance. **Devils**—शैतान। **Drive**—run. **Undressed**—not putting on clothes. **To be at the beck and call**—to be at the mercy of दूसरों के वश में होना। **Ne'er**—do-well-a miserable person, a wretch.

Page 65

Gently—softly. **Glares**—stares घूरता है। **Stick**—run into घुसेड़ देना। **Springs**—jumps. **Company**—society साथ। **Evidently**—clearly स्पष्टतया। **Pie**—meat or fruit covered with paste and baked in a deep dish. **Drawer**—दराज। **Fork**—खाने वाला कांटा।

Page 66

Enormous—very big बहुत बड़ा। **Slice**—piece टुकड़ा। **Unshuttered**—open खुला। **Unbarred**—umbolted खुला। **Voraciouly**—greedily लालच से। **Picks up**—takes it up उठा लेता है। **Holy virgin**—virgin Mary-mother of Christ. **Damned**—cursed. **Affected**—influenced प्रभावित। **Coughs**—खांसता है। **Skirts**—पेटी कोट की तरह का कपड़ा। **Hell**—नरक। **Suspiciously**—with suspicion संदेह से। **Scratching**—खुजलाते हुये। **Vines**—अंगूर की लतायें। **Rapidly**—quickly शीघ्रता से। **Pleaded**—argued बहस की, समझाया।

Page 68

Sentenced—condemned सजा दी। **Hulk**—oldship no longer in use or used as a prison in the past. **Pause**—stop. **Chained**—put me into chains जंजीरों से बाँध दिया। **Lashed**—whipped कोड़ों से पीटा। **Hound**—a dog for hunting शिकारी कुत्ता। **Fed on**—given the food भोजन दिया गया। **Filth**—गंदगी। **Vermin**—parasitic insects e.g. lice जुओं की तरह के कीड़े।

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Wild—ferocious. जंगली। **Starve**—to die from hunger. **Feed**—give you food. **Rags**—cloth torn to shreds चिथडे। **Woods**—jungle. **Barns**—covered buildings for storing hay, grain etc. चारा तथा अनाज रखने के लिए भवन। **Smashing**—breaking into pieces टुकडे टुकडे करते हुये।

Page 69

Couch—कोच। **Coverings**—विछाने के लिये। **Puzzled**—confused चकित। **Utterly**—completely पूरी तरह से। **Notices**—looks at. **Weighing**—तौलते हुये। **Admiring**—praising प्रशंसा करते हुये। **Remind me of**—याद दिलाने वाली। **Convert**—to change me.

Page 70

Bah—expression of contempt. **Faith**—विश्वास। **Charity** दान, love for others. **Defiantly**—in a challenging way चुनौती देते हुये। **Grumbling**—complaining शिकायत करते हुये। **Annoyed**—vexed. **Hesitates**—संकोच करता है। **Toys with them**—plays with them. **Start me**—give me a start.

Page 71

My hearty—my heart. **Chain**—mates prisoners कैदी। **Collaring**—to take without permission विना अनुमति के लेना। **Plunder**—लूट का माल। **Slows**—puts in. **Slams**—shut violently and noisily. **Breaking down**—being overpowered by feelings.

Page 72

Deserve—to be worthy of योग्य होना। **Temptation**—लालच। **Scoundrelly**—wickedly बदमाशी से। **Buries**—hides in छिपा लेता है। **Robbed**—looted. **Abused**—put to misuse दुरुपयोग किया जाना। **Bound**—बन्धा हुआ। **Villain**—बदमाश।

Page 73

Slinking—moving secretly चोरी से जाते हुये। **Account**—explanation स्पष्टीकरण। **Brushes them**—cleans them साफ

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करती है। **Identify**—to recognize पहचानना। **Dogged**—persistent. **Defiance**—challenge चुनौती। **Incredulously**—not believing अविश्वास करते हुये। **Severely**—कठोरता से।

Page 74

Loose—set free मुक्त करना। **Fist**—घूँसा। **Hugging**—embracing चिपकाते हुये। **Benefactor**—लाभ पहुँचाने वाला। **Black guard**—rascal. **Over wrought**—full of feelings भावना से भरा। **Reluctance**—unwillingness अनिच्छा से।

Page 75

Shamefacedly—with expression of shame on face लज्जा से। **Besides**—in addition to अतिरिक्त रूप से। **Queer**—peculiar विचित्र। **Chokes**—suffocates गला घुटता है। **Absolute**—complete. **Amazement**—wonder आश्चर्य। **Gendarms**—the police of France. **Curious**—strange विचित्र।

Page 76

Temple—मंदिर। **Awe**—fear and admiration भय एवं विस्मय। **Priedieu**—kneeling desk. **Sinks**—sits on.

Chapter V

THE SIX O' CLOCK CALL

Meanings of Difficult Words and Allusions

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Kensington Palace—a palace in London लंदन में एक राजमहल। **Shutters**—covering for windows and doors. **Unclosed**—open. **Arch way**—मेहराब। **Stair case**—flight of

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stairs सीढ़ियाँ। **Lobby**—entrance hall प्रवेश भवन। **Clanging**—ringing. **Indistinctly**—not clear. **Urgent**—important. **Her Royal Highness**—the Duchess of Kent, mother of Princess Victoria. **Archbishop of Canterbury**—इंगलैंड का वास्तविक धार्मिक अध्यक्ष The head of the Church of England who is next to monarch in religious matters.

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Throw up at the window—there was no bell in the room. Therefore the foot man would have to throw stone at the window in order to wake up the maid servant घंटो न होने के कारण नौकर को खिड़की पर पत्थर फेंककर नौकरानी को जगाना होगा। **Old Cat**—used for Duchess of Kent. **Suave**—polite and gentle नम्र। **Determined**—firm दृढ़। **Escaped**—slipped. **Observation**—notice ध्यान। **Safe guarded**—well protecetd भली भाँति से सुरक्षित। **Extenuatingly**—to make wrong doing seem less serious.

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Stone throwing—the act of throwing stone at the window. **Get into History**—be written into History **Chilly**—very cold बहुत ठंडा। **Sympathy**—सद्भावना। **Court of Regency** Court of George IV who acted as Regent from 1801 to 1820 when his father George III became insane. जार्ज चतुर्थ का दरबार जो अपने पिता के पागल होने पर संरक्षक नियुक्त कर दिये गये थे। **Seldom**—rarely बहुत कम। **Auspicious**—शुभ। **King William**—He was the son of George III and became king after the death of George IV.

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Alacrity—eager and cheerful readiness—तत्परता से। **Figure head**—personality व्यक्तित्व। **Poor George**—George IV who was notorious for his loose morals जार्ज चतुर्थ जो अपनी अनैतिकता के लिये प्रसिद्ध था। **His late Majesty**—King William IV. **Conspicuous**—clear स्पष्ट। **Carrot**—मूली। **Reform Bill**—A bill the aim of which was to enlarge enfranchisement—

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एक कानून जिसका उद्देश्य मताधिकार के क्षेत्र को विस्तृत करना था। **Revolution**—क्रान्ति। **Discreetly**—carefully, tactfully. **Pear**—a kind of fruit—**"The weakest fruit drops earliest to the ground"**—line taken from Merchant of Venice meaning that a weak person dies soon. **Distinctly**—clearly स्पष्ट रूप से। **Hung on**—लटका रहा। **Lasted**—टिका रहा।

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Blinds—curtains परदे। **At any cost**—हर एक सूरत में। **Prince George of Cambridge**—He was the son of Duke of Cambridge, the seventh son of George VII **Native**—here it means an English-man. **Prince Earnest and Albert**—cousins of Victoria on her maternal side, Victoria was married to Prince Albert—माँ की तरफ से ये विक्टोरिया के चचेरे भाई थे और विक्टोरिया की शादी Albert से हुई। **Tainted**—contaminated—दूषित। **Haemophilia**—a disease in which skin bleeds—एक रोग जिसमें अपने आप त्वचा से खून निकलने लगता है। **Beld** खून निकला। **Fatal**—deadly घातक। **Notion**—idea विचार। **'Tisn't** It is not—**In breeding**—marriages in the same family एक ही परिवार में शादियाँ। **Commoners**--common people साधारण लोग। **Peerage**—nobility—कुलीन तथा उच्च वर्ग। **Duke of Wellington**—He was the hero of Waterloo and was of sixty at this time—उसने नैपोलियन को वाटरलू के युद्ध में हराया था और इस समय उसकी उम्र साठ साल की थी। **'I**—it. **Foreign**—विदेशी। **Plausibly**—seeming to be right. **Covering**—concealing—छिपाते हुये।

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Heirs—उत्तराधिकारी। **Gone off**—not moving properly ठीक तरह से नहीं चल रही। **Waiting for an audience**—are waiting for seeing and talking. **Awe struck**—awed—भयभीत एवं विस्मित। **Submissive**—humble. **St. jame's**—a place in London. **Robed**—heavily dressed काफी कपड़े पहने हुये। **Negligee**—a loose gown. **Queens Mother**—राजमाता, The queen whose son or daughter becomes ruler—**Queen's-mother**—रानी की माँ। **Distinction**—difference भेद।

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Delayed—put to delay देर की जाय। **Borne**—tolerated endured सहन किया जाना। **Historic**—important महत्वपूर्ण। **Officially**—formally .**Etiquette**—code of manners शिष्टाचार। **Immemorial**—very old, ancient **Prescribe**—lay down. **Compelled**—forced विवश। **Reluctant**—unwilling अनिच्छुक। **Projected**—आगे पड़ती हुई। **Descends**—comes down उतरती हुई। **Thrusts**—projects निकालती है। **Spell-bound**—deeply moved मन्त्र मुग्ध. **Ceremoniously**—in the way of ceremony **Bow**—bending to show repect **Intrudes**—to enter without permission बिना आज्ञा के प्रवेश करना। **Rapturously**—with great delight अत्यधिक आनन्द से। **Homage**—show of respect.

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Reign—rule शासन। **Strange**—peculiar विचित्र। **To catch cold**—ठंड लग जाना। **Stupent**—amazed आश्चर्य चकित। **Mistress**—स्वामिनी। **Destiny**—fate भाग्य। **Imposed**—forced.

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Chapter VI

THE MONKEY'S PAW

Meanings of Difficult Words and Allusions

Page 91

Out skirts—borders छोर, किनारा। (it is always used in plural). **Fulham**—a locality in London. **Dresser**—shelf for keeping dishes प्लेट्स रखने की अलमारी। **Alcove**—partially enclosed extension of a room अधखुला कमरे का बढ़ाया हुआ भाग। **Visible**—which can be seen जो देखा जा सकता है। **Cupboard**—a set of shelves used for dishes, provisions, clothes etc. खाना आदि रखने की अलमारी (उच्चारण बवर्ड)। **Piano**—a musical instrument एक बाजा। **Mantle piece**—structure of wood, marble, etc. above and around a fire place कमरे में

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आग रखने के स्थान के ऊपर बना पत्थर आदि का संस्थान। **Pervades**—spreads through व्याप्त। **Kettle**—केतली। **Steaming**—letting out steam भाप निकल रहा है। **Chessboard**—शतरंज। **Ruffed** disturbed बिखरे हुये। **Spectacles**—चश्मा। **Forehead**—माथा। **Thinks better of them**—drops the idea. **Whistling**—सीटी बजाते हुये। **Triumphant**—victorious विजयी। **Deep'un**—clever one.

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Overlooked—not seen. **Lemme**—let me. **Retaxation**—recreation मनोरंजन। **Put him off**—up set. **Distract**—draw his attention aside ध्यान बटाते हुये। **Hark**—listen. **Check**—शह। **Mate**—मात (ये दोनों शब्द शतरंज के हैं) **Disgust**—contempt घृणा। **Sweeping off**—collecting hastily. **Chessman**—शतरंज के मोहरे। **Quiet**—peaceful शांत। **Chat**—talk. **Addle**—confuse चकराना। **Beastly**—nasty, very bad, **Slushy**—muddy कीचड़ से भरी। **Out-o'-the way**—far of दूर रास्ते से अलग। **Bog**—marsh दलदल। **Torrent**—a stream धारा। **S'pose**—suppose मान लेना।

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Wiping—पोंछते हुये। **Tumblers**—glasses. **Stucco villas**—houses with plaster-coating प्लास्टर से ढके मकान। **Rolls**—सिमेट कर, गोल बना कर। **Owin'**—in debted ऋणी। **Work that off**—to pay that by working काम करके चुका देना। **Sort**—kind तरह। **Steady**—firm दृढ़। **Lemon**—नींबू। **Buns**—एक तरह की गोल और मेवों आदि से भरी डबल रोटी। **Sfficient for the day**—the full proverb is "Sufficient for the day is the evil there of" दिन भर की परेशानियां ही एक आदमी के लिये काफी हैं। **Dynamos**—डाइनुमा जिससे बिजली पैदा की जाती है। **Nap**—a short sleep झपकी। **What-d'-you call-ums**—क्या कहते हैं उनको? डायनुमा। **Run down**—stop working काम बन्द कर देना।

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Sack—it is used colloquially and means dismissal बर्खास्तगी। **Yarn**—story. **Slam**—shutting and opening of the door with loud noise. **Struggling with it**—कठिनता से

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रोके हुये। **Vetran**—experienced अनुभवी। **commissionaire**—uniformed door keeper. **Slip in**—enter. **Blow**—उड़ा देना। **Do'ee**—Do you. **Mam**—madam श्रीमती। **Laddie**—lad लड़का। **Day-week**—a weak in which he has to work in the day.

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Motioning—इशारा करते हुये। **Grog**—Drink of spirit and water. **Sight**—scene दृश्य। **Trenches**—खाइयाँ। **Chitral**—a place in Kashmir. **Sett in**—sitting. **Puddle**—a pond पानी का गढ़ा। **Pourin**—raining. **Buckets** दाल्टी भर भर के, बहुत ज्यादा। **Pot short**—not a careful shot लापरवाही से लगाया गया निशाना। **Goloshes**—galoshes i.e. overshoes usually of rubber to keep shoes clean or dry जूतों को साफ एवं सूखा रखने के लिये ऊपर से पहने गये रबर के जूने। **Hot water bottle**—सेंकने या गरम रखने के लिये गरम पानी की रबड़ की बोतलें।' **Ardship**—परेशानी hardship का संक्षिप्त रूप। **Put your nose in it**—smell it सूँघिये। **Slice of lemon**—नीबू का टुकड़ा।

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Here's another thousand a year! the Sergeant wishes the Whites prosperity and an additional income of another thousand a year सार्जेन्ट व्हाइट परिवार की सम्पन्नता की कामना करता है और कहता है कि उनको १००० पौंड की अतिरिक्त आय हो। **Sociable**—mixing in society सामाजिक। **Still**—calmly moving शांति से हिलता हुआ। **Gobble up**—swallow निगल जाना, जोर जोर से तथा लालच से खाना। **Trams**—बिजली की ट्रेनें। **Whizzin**—आवाज करती हुई।' **Ummin**—humming. **Nudge**—touch slightly with elbow in order to draw one's attention कोहनी से हल्का धक्का देना (दूसरों का ध्यान आकृष्ट करने के लिये)। **Governer**—(colloquial) father. **Fake**—a false story, false. **Cove**—(colloquial) a person. **Illustration**—example.

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Ladle out—bring out. **Chuckin**—throwing. **Swarming up it**—climbing it. **Vanishing clean**—disappearing.

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गायब होते हुये। **Plunges**—drives into घुसेड़ते हुये। **Taking you off**—teasing you चिढ़ाते हुये। **Was one for a bit of fun** liked fun. **Shirty (slang)**—annoyed चिढ़ना। **Paw** - पंजा। **Gravely**—seriously. **Least ways**—at least कम से कम।

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Stares—gazes घूर कर देखता है। **Thinkin'**—thinking. **Absent-minded**—जिसका ध्यान दूसरी जगह हो। **Sunk**—lost डुबा हुआ। **Embarrassed**—put off, upset घबड़ाया हुआ। **Mummy**—dried up body. **Starts back**—is surprized.

Page 99

Shudder - sudden shivering due to fear भय से कंप-कपी। **Impressively**—imposingly रोब डालते हुये। **Pensively**—sadly उदासी से। **Palm**—हथेली। **Doubled up**—पल्थी मारकर बैठे हुये। **Goin'**—continuing. **Cut and dried**—well prepared पूरी तरह से तैय्यार। **Getting away from it**—escaping it बचते हुये। **Caught it hot**—got into trouble परेशानी में पड़ गये। **Handy**—near पास। **Spell**—charm मंत्र। **Nervously**—घबड़ाहट से। **Coincidence**—संयोग, happening by chance. **Disposed**—inclined झुका होना।

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Shudder—shivering with fear or repugnance घृणा से काँपना। **Tentatively**—seeing the effect असर देखते हुये। **Fancy**—suppose कल्पना करो। **It's done**—it has done. **Fairy tale**—परियों की कहानी। **Flinging**—throwing फेंकते हुये। **Snatches**—takes it out बाहर निकाल लेता है।

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Infernal—hellish नारकीय। **Wiping**—पोंछते हुये। **Violently**—with force जोर से। **Pitch**—throw फेंकना। **Stubbornly**—obstinately जिद से। **Stuff and nonsense**—बकवास। **Casually**—आकस्मिक रूप से। **Bowl**—कप। **Arabian Nights**—the name of a book which is full of fantastic stories अद्भुत कहानियों से भरी हुई एक पुस्तक का नाम।

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Stand—tolerate सहन करना। **Gets on my nerves**—vexes me very much बहुत परेशान करता है। **Absorbed**—lost in

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thoughts मग्न। **Shook** –shaken भय त्रस्त। **Shan't**—shall not. **Trifle**—worthless व्यर्थ की वस्तु।

Page 103

Picked up—raised उठा लिया। **Chuck**—throw. **Hen-pecked**—controlled by one's wife अपनी पत्नी से शासित। **Steady**—stop. **Duster**—पोंछने वाला।

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Holds up—takes up उठा लेता है। **Twisted**—wriggled सरका। **Stiff**—rigid जकड़ा हुआ। **Fancy**—कल्पना। **I bet**—मैं शर्त लगाता हूँ। **Relieved**—comforted आराम पाकर। **Merry**—happy.

Page 105

Bed-post—support of bed. **Sovereign**—golden coins सोने का सिक्का। **Bolt** सिटकनी। **Puts out** बुझा देता है **Irresistibly**—with great force. **Stares**—gazes घूर कर देखता है। **Involuntary**—unintentionally विना किसी इरादे के। **Frightened**—afraid भयभीत। **Laid**—set बिछा हुआ।

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Off—free from duty. **Cemetery**—grave yard कब्रगाह। **Sausages**—chopped up meat, etc., flavoured and stuffed into a casing or tube of thin skin. **Tossing**—move restlessly from side to side or up and down बेचैनी से इधर-इधर लुढ़कना। **Tumbling**—लुढ़कना।

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Rubbish—trash कूड़ा कर्कट। **Lump**—mass without a regular shape. **Bear**—tolerate सहन करना। **Suppressing**—दवाते हुये। **Fetch**—go and bring. **Ill-concealed**—not concealed properly जो ठीक तरह से छिपा न हो।

Page 108

Superstitious—अन्ध विश्वासी। **Sour**—embitter कड़वा बनना। **Tear**—फाड़ना। **You've gone dotty**—you have become silly. **Mortgage**—गिरवी (उच्चारण-मौरगिज)। **Tipsy**—drunk शराब पिये हुये। **Pettish**—peevish चिड़चिड़ा।

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Gruff—surly-rough mannered. **I should never hear the last of it**—this joke will never come to an end यह

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मजाक कभी समाप्त नहीं होगा। **Abstractedly**—lost in thoughts विचारों में डूबी। **To make up his mind**—to decide निश्चय करना। **Fancies**—कल्पनायें।

Page 110

Peeping—झाँकते हुये। **Latch**—सिटकिनी। **Untidy**—dirty गंदा। **Smoothing**—making smooth संवारते हुये। **Solemn**—grave गम्भीर।

Page 111

Won't—will not. **Pause**—stop. **Tenderly**—softly. **Abruptly**—suddenly यकायक। **Soothing**—comforting.

Page 112

Instinctively—of her own अपने आप। **Startled**—surprised चौंका हुआ। **Realizes**—understands समझता है। **Avoids**—escapes बचता है। **Gropes**—feels in the dark अन्धेरे में टटोलती है। **Gently**—softly नम्रता से। **Hoarsely**—roughly भर्रायी आवाज से। **Mates**—comrades साथी। **Hushed**—silent शान्त, चुप। **Agony**—mental pain कष्ट। **Vague**—indistinct अस्पष्ट। **Suddned**—suppressed दबा हुआ। **Staring** घूरते हुये। **Blankly**—vacant. **Apologizing**—begging pardon क्षमा माँगते हुये। **Edging**—advance obliquely तिरछे होकर आगे बढ़ना। **Disclaim**—disowns जिम्मेदारी अस्वीकार करती है।

Page 113

Compensation—something that makes up the loss मुआवजा, क्षति पूर्ति। **Takes no heed**—paks no attention कोई ध्यान नहीं देता। **Faintly**—weakly. **Heap**—ढेर। **Flickering**—burning with unsteady fame टिमटिमाती हुई। **At its last gasp**–about to be extinguished. **Dozing**–ऊँघते हुये। **Fretfully**–peevishly चिड़चिड़ाहट से। **Laid him**–buried him उसे दफनाया है।

Page 114

Dreadful—awful भयानक। **Bewildered**—puzzled भ्रमित। **Groping** टटोलते हुये।

Page 115

Paroxysm—fit of disease, fit of rage, laughter etc. फिर। **Bear**—tolerate. **Shrinking**—going back with fear भय से पीछे हटते हुये। **Thrusting it**—forcing it जबर्दस्ती देते हुये।

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Frantically—with madness पागलपन से। **Insistence**—obstinacy आग्रह। **Drearily**—dryily.

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Dreary—dry and dull शुष्क। **Wholesome**—healthy स्वास्थ्य प्रद। **Rocking**—swaying, moving झूमते हुये। **Moaning**—low sound of pain or regret कराह भरी आवाज। **Don't take on so**—do not be so affected इतना अधिक प्रभावित न हो। **Mastering**—controlling नियन्त्रित करते हुये। **Horror**—भय, awe.

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Holding—पकड़ना। **Irregular**—which is not regular अनियमित। **Interval**—समय। **Insistent**—persistent. **Struggling**—trying hard. **Drags**—pulls her खींचता है। **Fiercely**—terribly भयंकर रूप से। **Bore**—gave birth जन्म दिया। **Wrenches**—pull violently round or side ways इधर उधर खींचना। **Tears**—throws open खोल देती है। **Cowering**—shrink back from cold, fear or shame दंड, या ठंड से सिकुड़ना। **'Ee**—you. **Unlocks**—opens खोलती है। **Gets on his knees**—पैरों पर झुक जाता है। **Tugging**—pulling at खींचते हुये। **Stuck**—got fixed फँस गया। **D'ye**—do you.

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Desperately—in extreme despair. **Tempestuous**—vioelnt तूफानी। **Body**—शरीर। **Beating against it**—टकराते हुये। **God forbid**—ईश्वर करे ऐसा न हो। **Abruptly**—all of a sudden यकायक। **Flinging**—throwing. **Simultaneously**—at the same time साथ ही साथ। **Sways**—moves. **Swooning**—unconscious मूर्छित। **Wailing**—moaning, आहें भरते हुये। **Door post**—upright of door.

Chapter VII

X = O

A NIGHT OF THE TROJAN WAR

Meanings Of Difficult Words and Allusions

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To and fro—here and there आगे-पीछे, movements backwards and forwards. **Orchards**—gardens full of fruit trees फलों

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से भरे बगीचे। **Brighten**—become bright चमकीला बन जाना। **Coppices**—small underwoods छोटे छोटे पेड़ों के जंगल। **Wakes**—जागता है। **Nightly**—done every night. **Errand**— a short journey to take or to get some thing. **Death goes on its nightly errand**—The Grecks would go the Trojan wall and the Trojans of Greeks camps and kill people under the cover of night यूनानी लोग ट्राय की दीवाल और ट्राय के सैनिक ग्रीक तम्बुओं में लोगों को रात के अन्धकार में रोज मारा करते थे। **Fragrant**—sweet smelling खुशबू से भरा। **Blessed**—happy, fine. **Nettle**—common wild plant which has on its leaves hairs that sting and redden the skin when touched. **Ripe**—पका हुआ। **Pollen**—पराग। **Blown**—spread फैला हुआ। **Barren**—yielding nothing बंजर। **Avenge**—to take vengeance upon बदला देना। **Wrong**—injustice अन्याय। **Babyhood**—child hood.

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Proven—proved. **Lovely**—beautiful सुन्दर। **Flood**—great out burst धारा। **Adoration**—worship पूजा। **Passes**—disappears गायब हो जाती है। **Tragic**—unhappy दुःखद। **Strange**—peculiar विचित्र। **Prisoned**—confined बंद। **Torture**—great pain यातना। **Use**—practice अभ्यास। **Consent**—agreement सहमति। **Strike**—hit. **Lightly**—swiftly शीघ्रता से। **Dumb**—silent, not speaking anything. **Spare**—save बचा देना। **Desolation**—ruin, विनाश। **Stroke**—प्रहार। **Agony**—great mental pain कठिन मानसिक दुःख। **Throbbing**—vibrating स्पंदित। **Ranges**—go, move, wander. **Antagonists**—enemies. **Ghostly**—full of ghosts प्रेतात्माओं से भरी। **Luckless**—having a bad luck भाग्यहीन। **Put by**—set on one side, ignore परवाह न करना। **That safety**—रक्षा, (यहाँ पर) जीवन। **Eternity**—life in the next world परलोक का जीवन। **Immeasurably**—very, too much. **Far**—दूर। **Leisured**—produced by leisure अवकाश से उत्पन्न। **Passions**—feelings and emotions. **Sorry**—unhappy. **Breeding**—place उत्पन्न करने का स्थान। **Thunder**—express with violence हिंसा के साथ प्रकट करना। **Grey-beard**—very old. **Prophets**—देवदूत, divine persons. **New-found**—lately got अभी हाल में प्राप्त हुई **Authority**—power शक्ति।

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Mark—expose प्रकट कर देना। **Brutal thrift**—beastly prosperity पाशविक सम्पन्नता। **Hatred**—contempt घृणा। **Indifference**—उदासीनता। **Tardy**—slow-moving सुस्त। **Bids**—orders आज्ञा देती है। **Sprang**—came about. **Grudging**—showing unwillingness अनिच्छा दिखाते हुये। **Scrutiny**—observation निरीक्षण। **Mating**—meeting मिलन। **Durable**—lasting. **Hearth stove**—चूल्हा, (यहाँ पर) घर। **Trim**—in good order सजा हुआ। **Biding upon the fulness of age**—at ripe age सजा हुआ। **Gossip**—idle talk गप्प। **Tides**—flood प्रवाह। **Beastliness**—inhuman acts अमानवीय कार्य। **Renounced**—given up छोड़ दिया। **Thronging**—crowded. **Twilight**—down or dusk प्रातःकाल, या गोधूलि वेला। **Mist**—haze कुहरा। **Faint**—feeble कमजोर। **Ionian sea**—sea situated on the west coast of Asia Minor. **Rightest**—best. **Troyward**—towards Troy. **Sick for**—pining for ऊबना। **Quay**—(उच्चारण की) solid stationary landing place where ships can be tied for loading and unloading जहाजो के रुकने का स्थान। **Sicilian**—belonging to Sicily near Italy. **Pylos**—in sourthern Greece दक्षिणी यूनान में एक जगह। **Athens**—another important place in Greece यूनान में एक दूसरा महत्वपूर्ण स्थान।

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Envy—feel envy of ईष्यालु होना। **Princedom**—state of a prince. **Hearth**—home. **Dulled**—become dull मन्द हो गये हैं। **Cunning**—होशियारी। **Foe's**—that of the enemy. **Parry**—toward off बचना। **Biding their happy time**—waiting for a favourable opportunity. **Womb**—गर्भ। **Generations**—पीढ़ियाँ। **Use**—benefit फायदा। **Perish**—destroy नष्ट हो जाना। **Ere**—before it takes its larger music-become popular सर्व प्रिय हो जाते हैं। **Drove**—conducted. **Bloodier**—more horrible अधिक भयानक। **Ilium**—Troy. **Bargain**—सौदेबाजी। **Stir**—move. **Ghosts**—spirits आत्मायें। **Nosing** search for. **Prey**—शिकार। **Scarred**—damaged. **Foothold**—a secure place. **Queer**—peculiar विचित्र। **Tripping**—overthrowing. **Blasting**—blowing up. **Loathe**—hate.

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Guard—duty as a guard रक्षक के रूप में ड्यूटी। **Wrapping**—covering ढकते हुये।

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Province—प्रदेश। **Level**—समतल। **Pasture-lands**—meadows चरागाह। **Bronzed**—looking of the colour of bronze. **Flowing tides**—चढ़ता हुआ ज्वार। **Torch**—मशाल। **Abed**—in bed बिस्तर में। **Trough**—tub नाँद। **Bearskin**—a tall furry cap **Snatching**—wresting छीनते हुये। **Odd**—peculiar विचित्र। **Rose of youth**—prince of youth. **Once a fault**—एक बार गलती हुई। **Clean of fear**—free from fear भय से मुक्त। **Spoiled**—बिगाड़ दिये गये।

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Hedge rows—झाड़ियों की कतारें। **Work upon**—influence प्रभाव डालना। **Sane**—having a healthy mind स्वस्थ विचारों वाला। **Confounding**—leading to rain विनाश की ओर ले जाने वाले। **Councillors**—advisors सलाहकार। **Sea-girl**—Capys was going to make the statue of a sea-girl. कैपिज मत्स्यांगना की एक मूर्ति बना रहा था। **Chisels**—रुखानिया। **Rust**—जंग। **Moths**—insects कीड़े। **Linen**—a kind of cloth एक प्रकार का कपड़ा। **Mallets**—छोटे छोटे हथौडे hammer with a wooden head. **Limbs**—organs of body शरीर के अंग। **Supple**—flexible लचीले। **Mighty**—powerful शक्तिशाली। **Miraculous**—full of miracle आश्चर्यजनक। **Imagining**—imagination कल्पना। **Conceived**—thought, made a picture in my mind. **Articulation**—expression अभिव्यक्ति। **Uncounted**—numberless असंख्य। **Bloom**—flower विकसित होना। **Vanity**—अहंकार, conceit, **Righteousness**—virtue.

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Generous—liberal उदार, noble minded. **Heat**—anger क्रोध। **Paris**—son of king Priam of Troy. **Menelaus**—husband of Helen, the brother of Agamem non and king of sparta a city state in Athens. **Screaming**—crying. **At his heels**—closely following him उसका पीछा करते हुये। **Endure**—tolerate सहन करना। **Fatally**—in a deadly way घातक रूप से। **Thriven**—become prsoperous सम्पन्न होना। **Conspir-**

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ing—arranging. **Weevil**—insect beetle एक प्रकार का कीड़ा। **To-night**—आज की रात। **Lantern**—लालटेन। **Warily**—cautiously सावधानी से। **Sharpened**—put an edge upon तेज कर दिया है। **Glowing**—bright चमकीली। **Disaster**—विपत्ति। **Brutally**—cruelly निष्ठुरता से। **Tented squares**—Greek camps. **Hand shot**—a distance from which we can strike with our hands. **Windy**—open.

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Vision—dream. **Light**—enlightenment ज्ञान। **Ease**—comfort आराम। **Smites**—strikes. **Seer**—who can see into future भविष्य द्रष्टा। **Regenerate**—reform spiritually, raise morally नैतिक उत्थान करना। **Lamentably**—in a sad way. **Mazed**—bewildered भ्रमित। **Tyranny**—oppression अत्याचार। **Deliverance**—freedom मुक्ति। **Prophecy**—power of telling future भविष्यवाणी। **Signal**—संकेत। **Parapet**—a low protective wall चहारदीवारी। **Rhyme**—verse कविता। **Breaks**—blooms.

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Deadly—fatal घातक। **Swiftly**—quickly शीघ्रता से। **Terrible**—fierce भयंकर। **On slaught**—attack आक्रमण। **Overwhelmed**—overpowered. **Dagger**—sword तलवार। **Antagonist**—enemy प्रतिद्वन्दी। **Shudder**—shivering due to fear, disgust or cold. **Peers out**—watches carefully सावधानी से देखता है। **Approaching**—coming near. **Couches**—कोच। **Stealthly**—secretly चुपचाप। **Disappears**—vanishes गायब हो जाता है।

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Rare—दुर्लभ difficult to find. **Broke in**—came in suddenly यकायक आ गई। **Freshens**—makes fresh ताजा बनाती है। **Curer**—remedy इलाज। **Vexation**—irritation परेशानियाँ troubles. **Alight**—burning जलती हुयी। **Trojan**—belonging to Troy. **Sentinel**—सन्तरी। **Pause**—stop.

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